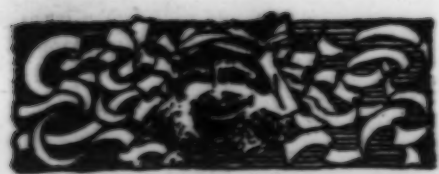


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THE NEW YORK



DRAMATIC MIRROR

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CATHERINE CAMPBELL.

THE "POOL" IN COURT.

Conclusion of the Preliminary Examination.

Hayman, Klaw and Erlanger

SUBJECTED TO A SEARCHING QUESTIONING.

The Defendant Calls No Witnesses Except the Complainants—The Case Referred to the Grand Jury—A Court Record of Extraordinary Interest to the Theatrical Profession.

The preliminary examination of Harrison Grey Fiske, editor of THE DRAMATIC MIRROR, in the City Magistrate's Court, on the complaint of Marc Klaw, representing himself, Charles Frohman, Al. Hayman, Nirdlinger and Zimmerman, and Abraham L. Erlanger, alleging criminal libel, was closed last Tuesday, and the case went to the Grand Jury in the usual formal manner observed in such proceedings. The disposition of the case by the Grand Jury is given on another page.

THE MIRROR last week published the testimony of the first hearings in the case. The testimony of the concluding hearings, as recorded by the official court stenographer, is presented herewith.

It will be observed by the readers of THE MIRROR that the examination involved several of the complainants, and that the defendant virtually put forward no defense. The cross-examination of those of the complainants who could be brought into court but suggested the lines of defense that would have been elaborated by his witnesses had the case ever reached a trial before a jury in a regular court.

The testimony printed below, taken in connection with that published last week, will prove of peculiar interest to the theatrical profession everywhere:

CITY MAGISTRATE'S COURT.—FIRST DIVISION, SECOND DISTRICT.

Before HON. CHARLES E. SIMMS, JR., City Magistrate.

NEW YORK, March 21, 1898.

The People, on the Complaint of
MARC KLAU,
vs.
HARRISON GREY FISKE.

Offense Charged:
Criminal Libel.

ADJOURNED EXAMINATION No. 3.

Al. Hayman recalled.

Cross-Examination Continued:

Q. On the last examination I was asking you in regard to Mr. Sweetnam, and I understood you to say that you had some difficulty with him? A. Yes, sir.

Q. Did it result in your arrest? [Objection; sustained; exception.]

Q. When did you first speak with Mr. Fiske about the matter that he intended to issue? Give me the date. A. Mr. Fiske sent for me some time in the month of April.

Q. April, 1897? A. 1897—March or April.

Q. Was that the first time that you talked with Mr. Fiske? Preceding your interview in April, about which you have now spoken, did you have any talk with him in regard to any business matters? A. I think I did.

Q. Will you give me that date? A. Just about around that neighborhood I met him in Broadway and spoke to him with reference to doing business with him.

Q. That was before you went to see him at his office, or he at your office? A. That was before he sent for me.

Q. You say you met him on Broadway? A. Yes, sir.

Q. Whereabouts was it on Broadway? A. I think about Broadway and Thirty-fifth Street.

Q. Was he in company with anybody? A. I think Mr. Power, his manager, and Mr. Klaw and myself.

Q. Whose company were you in at that time? A. Mr. Klaw's.

Q. You knew that Mr. Klaw and Mr. Fiske were not on speaking terms at that time? A. I did not.

Q. Did you leave Mr. Klaw to speak with Mr. Fiske? A. I am not aware that I did.

Q. Did Mr. Fiske come over and speak with you while you were with Mr. Klaw? A. We passed one another and stopped.

Q. Do you know what that conversation was? A. I spoke to Mr. Fiske about his wife, and told him why not come up and let us do business together.

Q. Was that the substance of the conversation? A. Yes, sir.

Q. What reply did he make to that? A. That he would send his manager up.

Q. Did Mr. Power then interview you and come in response to that invitation of yours? A. Possibly he may, I am not positive.

Q. Was there anything said about the syndicate at that time? Did Mr. Fiske suggest that he could not do business with the syndicate, or words to that effect? A. No, sir.

Q. Nothing of that kind took place? A. Not that I remember.

Q. Now you say that after that Mr. Fiske came to see you? A. Mr. Fiske sent me a note requesting me to call on him.

Q. Did you call? A. I think I did.

Q. When was that? A. In March or April.

Q. Was there anything said or done then in regard to any business transactions at that time? A. Mr. Fiske remarked to me that a letter had been sent to the American News Company.

Q. By whom? A. By myself, and Klaw and Erlanger, and requested that the letter be withdrawn.

Q. Then what took place? A. I told Mr. Fiske it could not be withdrawn.

Q. Then what took place or was said? A. Mr. Fiske remarked that if it was not withdrawn and THE MIRROR was not permitted to publish matter pertaining to the syndicate he would issue a supplement.

Q. Did anything else take place at that time? A. Not that I am aware of.

Q. Is that the last conversation you had with Mr. Fiske? A. I think it was.

Q. Was that the last communication you had with Mr. Fiske? A. No, we had a communication afterwards.

Q. With regard to business affairs? A. Yes, sir.

Q. Now, at this interview when you met Mr.

Fiske on Broadway, did you submit to Mr. Fiske any terms in regard to the proposition of engaging Mrs. Fiske? A. No, sir.

Q. Now, did not you testify that when the negotiations ended Mr. Fiske made no statement in reference to the syndicate in his paper, but the supplement appeared? A. I don't remember that.

Q. You recall having testified that shortly after the conversation the supplement began to appear? A. I said that after the conversation the supplement appeared.

Q. Do you know how soon after? A. It came out in November, early in the season.

Q. And this conversation took place in March? A. The end of the season.

Q. And the supplement appeared in November? A. Yes, sir.

Q. A period of seven or eight months elapsing? A. A calendar period, but virtually—

Q. I am talking of the calendar period, independent of any other period. How long in calendar time was there between? A. This conversation took place at the end of our season, and the supplement appeared at the commencement of the following season—early in the season.

Q. That was a period of about eight months? A. The difference between April and November.

Q. Does your season begin in November? A. Our season commences in some parts of the country in September, others in October.

Q. When does it commence in the city of New York? A. About the middle of September.

Q. When does it end? A. About the middle of May.

Q. Now, did you congratulate Mr. Fiske upon the success of Mrs. Fiske in her play when you met him? A. I did, sir.

Q. Your object was to solicit Mrs. Fiske to book in your pool? A. My object was to do business with Mr. Fiske.

Q. In connection with the pool arrangement which has been presented in evidence? A. In connection with our theatres.

Q. In connection with the gentlemen connected with the pool? A. In connection with our theatres.

Q. As based upon the agreement that I have in evidence? A. I don't know what you mean.

Q. In connection with the co-partnership relation existing between you men? A. I wanted to do business with Mrs. Fiske.

Q. You mean independent of the pool? A. I don't mean independent or dependent of the pool.

Q. I mean, did you desire to do business with Mr. Fiske in connection with the complainants in this action? [Objection; sustained; exception; granted.]

Q. I call your attention to a letter. When did you say this interview took place; about what time in March? A. I said in March or April. I cannot give you the date.

Q. Will that refresh your recollections as to the time [referring to] the conversation before or after this letter was written? A. After, I think. I am sure after.

Defendant's counsel offers letter fixing date when the alleged interview took place in March, 1897, said letter written by one of the complainants, and asked that it be marked for identification. Letter marked Defendant's Exhibit 1 for identification, March 21, 1897.

Q. You recall having received a reply of which this is a copy? [Objection as immaterial; sustained; exception; granted.]

Defendant's counsel says he offers to show by this correspondence between the complainant and defendant that the testimony of the complainant as to the alleged malice on the part of the defendant is untrue.

Defendant's counsel offers in evidence a reply to letter written by the complainant, dated March 10, 1897.

Objection to having it marked in evidence. Letter marked Defendant's Exhibit 2 for identification, March 21, 1897.

Q. Now, in your conversation with Mr. Fiske, was ever your attention called to a circular letter which Mr. Fiske sent to the theatrical managers throughout the United States, yes or no? [Objection; overruled.] Question not answered.

Q. I call your attention to one of those circulars? A. I was never shown this.

Q. Let me call your attention to the testimony given on your direct examination: "I called upon Mr. Fiske in reference to a letter which I had written the American News Company, relative to a matter which Mr. Fiske threatened to publish in THE MIRROR, relative to our difficulties." Had your difficulties been talked of at that time when you went to see him? A. THE MIRROR had published some matter pertaining to our business, and they were connected with a lot of people throughout the country—

Q. I want you to answer my question. A. I am answering it the best I can.

Q. Did you call Mr. Fiske's attention to any circular letter which he had written to the managers? A. I cannot remember. I don't think I did.

Q. And in no way was any circular letter called to your attention? [Objection as immaterial; overruled.] A. No, sir.

Q. Never did? A. No, sir.

Q. Now did you write to the American News Company in regard to any circular letter, or cause anything to be sent to the American News Company in regard to anything written by Mr. Fiske? A. I wrote a letter to the American News Company; yes, sir.

Q. In regard to a circular letter sent by Mr. Fiske? [Objection on ground that defendant's counsel is asking for evidence of communication to the American News Company; question withdrawn.]

Q. I call your attention to a letter written by Mr. Farrelly, of the American News Company, and ask if it refreshes your recollection in regard to any letter you wrote to the American News Company? [Objection; overruled.] A. I wrote a letter to the American News Company, and I suppose that is an extract of it.

Q. And don't that have reference to a letter of Mr. Fiske? [Objection; sustained.]

Q. I call your attention to another letter signed by Mr. Farrelly. See whether that helps to refresh your recollection as to the circular letter? [Objection as immaterial; overruled.] A. About what, sir?

Q. About the circular letter mentioned by Mr. Farrelly? A. It refreshes my recollection about THE MIRROR, but not about the letter.

Q. Do you mean to say now you have no recollection of any circular letter sent by THE DRAMATIC MIRROR or Mr. Fiske? [Objection; overruled.] A. I received none of them.

Q. I am talking of the circular letter. Have you any knowledge of the circular letter? [Objection; overruled.] A. No.

Q. Did you ever see it? [Objection; overruled.] A. No.

Q. Did any manager ever call your attention to the circular letter, or any other person? [Objection as immaterial; overruled.] A. No, sir.

Q. Did you know the second alleged libel on the part of Mr. Fiske? A. Yes, sir.

Complainant's counsel asks if both libels are being tried.

Defendant's counsel says they are, and that the testimony so far taken by Mr. Hayman on this question shall apply to both cases.

Complainant's counsel says he will then offer the complaint in the second case.

Defendant's counsel says his point is that instead of having Mr. Hayman called and examined in each of these proceedings he will continue his cross-examination now of Mr. Hayman as part of the other complaint.

Complainant's counsel says he will not submit to that course of procedure.

Defendant's counsel says he will then have to recall Mr. Hayman.

Complainant's counsel offers the second complaint.

Defendant's counsel objects to it as incompetent; sustained.

Cross-Examination Continued:

Q. When did you reach California from Australia? [Objection on ground that the question has already been answered; overruled.]

Q. When did you reach California? [Objection on ground that the question has already been answered.]

The Court here requested the stenographer to refer to his notes, and it was found that the question had been answered. The Court thereupon sustained the objection.

Q. Did you commence business there with one Morris Greenwall? [Objection as immaterial; sustained.] A. I did not.

Q. Did you know such a person? A. I did. [Objection.]

Q. Will you tell us who he was? [Objection on ground that it makes no difference who he was; overruled.] A. Morris Greenwall was a brother of Mr. Henry Greenwall, present manager of a theatre in New Orleans. He died in San Francisco and I was appointed his executor, administrator of his estate. I never did any business with him.

Q. Did you know what his business was? [Objection; sustained; exception.]

Q. Now, in your business, did you keep what is known as a "black list" of actors? [Objection; sustained; exception.]

Defendant's counsel asks complainant's counsel if he now makes his offer in regard to the second libel.

Complainant's counsel says he has already made his offer and defendant's counsel objected.

Defendant's counsel says he shall reserve the right of cross-examination of Mr. Hayman. But if the offer is made now he will not again cross-examine him.

Complainant's counsel says he will offer the second libel if all the testimony as taken is applied to it.

Defendant's counsel says he will allow that so far as Mr. Hayman's testimony is concerned.

Complainant's counsel says he will not offer it.

Cross-Examination Continued:

Q. Your attention has been called to this alleged second libel of the 18th of December, 1897, has it not? A. I have seen it; yes, sir.

Q. Did you read it? [Objection; sustained; exception.]

Q. When you testified upon your direct examination in regard to Mr. Fiske having issued a supplement after this conversation you had with him, did you have reference to this supplement of the 18th of December, 1897? [Objection as immaterial.]

The Court: I cannot bring in the second complaint on this.

Mr. Kling: Q. You knew that the alleged supplement of the 18th of December appeared before the one appeared about which you are now testifying? [Objection; overruled.] A. Yes.

Mr. Kling: Q. Did you read it? [Objection as immaterial; overruled.] A. Yes.

Q. And did you talk it over with your co-complainants? [Objection; sustained.]

The Court: However, you may answer yes or no.

A. Yes.

Q. I am going to call your attention to portions of that alleged libel of the 18th of December, 1897. The first paragraph reads as follows: "The theatre Trust nourishes nothing but its own enterprises." [Objection; sustained.]

Defendant's counsel says he will reserve the further right to cross-examine the witness when the second alleged libel is before the Court, and shall ask that he be permitted now to cross-examine the witness with regard to it.

The Court says the complaint not being before him he shall make no direction of the kind.

Mr. Kling: Q. When do you expect to leave the United States, Mr. Hayman, for Europe?

Objection as immaterial, and the Court is requested to instruct the cross-examination to be concluded at the present time.

The Court instructs defendant's counsel to conclude the cross-examination now.

Defendant's counsel asks for a subpoena that it may be served upon Mr. Hayman that he may be in attendance here.

The Court grants the request.

Defendant's counsel informs the Court that he is through with the cross-examination, unless an opportunity is given him to cross-examine now on the second libel.

The Court instructs defendant's counsel that the present examination is with regard to a libel committed on the 25th day of December, 1897, not the 18th day of December, 1897.

Mr. Kling: Q. Mr. Hayman, in this conversation that you had with Mr. Fiske did you tell him that your brother would take charge of this matter for you in the event of your going to Europe in the Spring of 1898? [Objection as immaterial.]

The Court: Which matter?

Mr. Kling: In regard to any conversation you had with Mr. Fiske in the Spring of 1897, did you state that in the event of your business relations with Mr. Fiske not being concluded you would transfer for your brother? [Objection; sustained; exception.]

Q. Was your brother's name mentioned? [Objection as immaterial; sustained.]

Q. What is your brother's name? [Objection as immaterial; sustained.]

Q. Is your name Hayman? [Objection; sustained on the ground that the witness has already answered the question; exception.]

Q. Is not your brother's name Mann, and is that your true name? [Objection as immaterial; sustained on same grounds.]

Defendant's counsel says the question has never been answered or asked.

The Court states that if such is the case it will be allowed.

A. My name is Raphael Hayman, known as Al. Hayman, theatrical manager. My brother's name is Emanuel Hayman, known as Harry Mann, theatrical manager.

Q. Which is your true name, Mann or Hayman? A. Hayman.

Q. Tell me how you spell it. A. H-a-y-m-a-n.

Q. Now, do you know Mr. Nixon? A. Yes, sir.

Q. Whom is he in partnership with? A. Mr. Zimmerman.

Q. What is Zimmerman's first name? A. J. Fred Zimmerman. I don't know his first name.

Q. He appears in this complaint? In this complaint he appears as Samuel Nirdlinger, does he not? A. Yes, sir.

Q. Which is his correct name? A. Samuel Nirdlinger.

Q. And does he do business under the name of Nixon? A. Yes, sir.

Q. Does he do business under both names? A. He does his theatrical business under the name of Nixon, and is known to the world at large and at the same time the world at large knows him as Nirdlinger. [Answer not thoroughly understood.]

Q. So that the first is not his true name? [Objection; sustained.]

Q. Now, have you any talk—has Mr. O'Reilly from the District Attorney's office been visiting your place of business? A. Never, sir.

Q. Did you ever express any malice toward Mr. Fiske? [Objection; overruled.] A. No, sir.

Q. Did you ever give instructions to any persons that THE MIRROR should not be sold at any place of business, or any place in the city of New York or elsewhere? [Objection; sustained; exception.]

Q. Did you direct actors and actresses in your employ that they must not take or read THE MIRROR? [Objection; sustained; exception.]

Q. Did you ever direct any manager, actor or actress—any manager of any theatre under your control or management—that if they refused to discharge any actor or actress who read THE MIRROR you would decline to allow their companies to play your various theatres? [Objection; overruled.] A. Never.

Q. When you use the word "opposition theatre" in your contract between you and your co-complainants, you did not tell me what you meant by "opposition theatre"? [Objection on the ground that the witness has already told what he meant by "opposition theatre"; overruled.]

The Court: It has already been answered. [Exception on the ground that the question has never been answered.]

Q. Now, can you define what you mean by "artistic taste," as mentioned in this libel? [Objection; sustained.]

Q. What do you understand by the words "artistic taste" as mentioned in this alleged libel? [Objection as immaterial; overruled.]

A. I understand the words "artistic taste" to mean that it refers to somebody that has a liking to anything that pertains to art; the beautiful might be considered artistic, or art might be applied to any profession. A man might show a great deal of art in the management of a theatre, the conducting of a lawsuit; in fact, it could be applied in a great many ways.

Q. And you thought you had all that artistic taste when you read this article as mentioned here? [Objection; sustained; no ruling.]

Q. Did you believe that you possessed this artistic taste which the article says you were without? [Objection; overruled.] A. Yes, sir.

Q. You, of course, had made a study of the artistic side of the theatre, had you not, in your experience as a manager? [Objection as immaterial; overruled.] A. Yes, sir.

Q. In what special way did you think that you had these advantages? [Objection; overruled.] A. I consider I have the ability to take a play, cast it, produce it, and artistically present it to the public at large.

Q. Now, will you tell me what plays you have

ever cast, personally, your own self? [Objection as immaterial; no ruling.]

Q. Have you ever cast any play yourself? [Objection as immaterial; sustained.]

Q. Have you ever selected personally any play yourself for presentation? A. Yes, sir.

Q. Give me the names of the plays, personally, which were cast. [Objection as immaterial; overruled.]

Q. Without any other person's aid or assistance? [Objection as immaterial and on the grounds that the question is not the same; sustained.]

Q. Will you give me the name of any play that you ever personally prepared or cast? [Objection; sustained.]

Q. Will you give me the name of any play which you personally prepared or cast? [Objection as immaterial, and it being the same question asked before; sustained; exception.]

Q. Did you personally ever stage-manage any play or any production in the City of New York, or elsewhere? [Objection; overruled.] A. I have always engaged every stage-manager and personally discussed every point with him for my plays.

Q. Did you personally ever stage-manage any production in the City of New York or elsewhere? [Objection; sustained; exception.]

Q. Did you ever personally select any play and judge it from your own personal reading of it? [Objection as immaterial; sustained.]

Q. Did you ever produce any play after a personal examination and reading of it? [Objection; sustained.] That is all.

Augustus Pitou, called as a witness on behalf of the people, being duly sworn, testified as follows:

By the Court: Q. Where do you reside? A. At the Chelsea House, city of New York.

Q. Where is that? A. Twenty-third Street, near Eighth Avenue.

Q. Chelsea apartment house? A. Yes, sir.

Q. What is your occupation, Mr. Pitou? A. Theatrical manager.

By Mr. Leventritt: Q. What is your profession? A. I am a theatrical manager.

Q. Connected with what theatre? A. Managing the Grand Opera House, city of New York.

Q. Did you receive various supplements of THE DRAMATIC MIRROR? Supplements that were issued by Mr. Fiske?

[Objection; overruled; exception on the ground that he must confine himself to the one alleged in this complaint and the general supplements are not the matter of discussion. The Court says the objection is well taken.]

Q. Did you receive the supplements that were issued? [Objection.]

The Court: You can ask him whether he received the one of the date of December 25th, 1897.

By Mr. Leventritt: Q. Did you receive the supplement of THE DRAMATIC MIRROR of December 25th? A. I cannot remember whether I received that particular one.

Q. Do you remember that you received them weekly? [Objection; overruled.] A. I received a number of them. Whether I received them every week or not I could not say, but I received a large number of them from week to week. There may have been a week or two missing, but I received a large number of them.

Q. How did you receive them? [Objection; no ruling.]

Q. Do you know the complainants here? A. Yes.

Q. Have you had business dealings with them as a theatrical manager? A. Yes, sir.

Q. Have they ever encroached upon your rights in any way as a theatrical manager? [Objection; sustained.]

Q. Explain the dealings you have had with them? [Objection.]

The Court: It seems to me that it is for them to prove what they have stated.

Mr. Kling: I intend to show that we have published this in good faith, and we are not bound to prove an absolute justification.

That is all.

No cross-examination.

Marc Klaw recalled.

Cross-Examination:

Q. Have you made any remarks, Mr. Klaw, since the last examination in regard to what you threatened to do if you were cross-examined here to-day by anybody? [Objection.]

Q. Did you make any threats against the lawyer who cross-examined you? A. I made no threats.

Q. Did you make any statement that you would do anything to any lawyer or the defendant in the event of any questions being asked you on this examination? [Objection; sustained.]

Q. You know Mr. O'Reilly? A. Only since I have been in this matter.

Q. Has he been visiting your office? A. I never saw him at my office.

Q. You read this libel, did you—this alleged libel set forth in the complaint? A. Which one do you mean?

Q. The one of the 25th of December? A. I read them both.

Q. Did you read it with your co-partners? A. We read them over as they came out of them.

Q. And when you swore to this affidavit you read each paragraph connected with the alleged libel, did you not? A. Read it through.

Q. You have said that this libel was false, scandalous and defamatory and untrue. Now, that portion of it which says that "Water cannot rise higher than its source," did you read that portion of it? A. Yes, sir.

Q. You regard that as tending to the injury of you and your co-partners? A. Yes, sir.

Q. Did you regard those words as untrue? A. No; not as untrue. I regarded them as defamatory.

Q. Now these words, "A thorn-bush does not bear grapes," did you regard those words as false? A. Not as false, but as defamatory.

Q. In what way did you regard those words as defamatory, which say that "A thorn-bush does not bear grapes"? A. May I take the first one?

Q. No; take the one I ask you about. A. Because they were published in the publication which was avowedly trying to injure us and break us, and the idea was that we were the thorn-bush, the things with the stickers on them, and we could bear nothing better than we were. In other words, our methods were as bad as we were.

Q. Did you think the words "A thorn-bush does not bear grapes" were untrue? A. No, sir.

Q. Did you regard "There are no figs on thistle-stalks" as being untrue? A. No; that is a horticultural fact.

Q. And you agreed with that fact? A. I agreed they could not grow on thorn-bushes.

Q. That was a true statement? A. Yes, sir.

Q. In this article appeared these words: "that the ruling number of the men who compose the Theatre Trust are absolutely unfit to serve in any but the most subordinate places in the economy of the stage." What did you understand the words "of the economy of the stage" to mean? A. Everybody knows what the "economy of the stage" or anything is.

Q. What did you understand it to mean? A. The internal management.

Q. Did you talk that thing over with Mr. Hayman? A. We did not pick this thing to pieces like a chicken. We thought the whole chicken was foul.

Q. When it had reference to your members? A. When it had reference to anything.

Q. Was it to criticize your trust? A. No; to criticize us personally.

Q. Did you know it had reference to your trust? A. I don't know anything about a trust, Mr. Kling. You can't put that name in my mouth.

Q. Did it have reference to a pool or syndicate of which you are one? A. Of which I am a member.

Q. And of which the articles of co-partnership have been produced by you? A. Yes, sir.

Q. And by reason of which you control the various theatres of the United States? A. Yes, sir.

Q. And by reason of which you book for most of the theatres in the United States? A. No, sir; we don't book for most of the theatres.

Q. Most of them? A. No, sir.

Q. Many of them? A. Many of them.

Q. And don't you book for the principal theatres in the United States? A. Some theatres in the principal cities.

Q. Most of the theatres? A. I could not say that was so.

Q. What did you understand the words to mean, "that they ought not to be tolerated even in those places, except under a discipline active, vigorous and uncompromising"? A. In what places?

Q. As mentioned in this article. A. Read the whole thing.

Q. I have.

Q. They are unfit to serve in any but the most subordinate places in the economy of the stage." What did you understand those words to mean, "Discipline, active, vigorous and uncompromising"? A. I have.

ing?" A. I understood those words to mean that we could not take the lowest position in a theatre, from the back door, to a treasurer, without being watched for our incompetency.

Q. That was your interpretation? A. That was his meaning.

Q. Did you talk with Mr. Fiske as to what his meaning was, independent of the article? A. I have not talked with Mr. Fiske for over eight years.

Q. Did you talk with Mr. Fiske with reference to this article? A. Never in eight years.

Q. Now you concede, do you not, in different cities where you are the absolute manager and controller of theatres, that no companies can play there except with your consent and that of your syndicate? A. I do not, because Mr. Fiske's own will has played all over the country without our consent.

Q. I am talking of the theatres you control. A. Certainly; no man can come in my house unless I allow him to.

Q. In the city of Detroit you control all the theatres, don't you? [Objection; sustained.]

Q. You know in the city of Detroit that no company can play except by your consent and that of your pool, don't you? [Objection; overruled.] A. I do not.

Q. You are in a position to charge whatever you choose, and demand from any manager or theatrical star whatever price you please for playing in your theatre in Detroit, which you control, don't you? A. I have not admitted that we control that theatre in Detroit, Mr. Kling. Now don't put words in my mouth. You are a very clever man, but I am on to you with both feet. [Here the Court cautioned the witness to avoid such language.]

Q. Are you the manager of any theatre in any city in the United States? A. Yes; we are the managers of lots of theatres.

Q. Are there any theatres in the United States where you are the exclusive managers and booking agents of theatres? [Objection; sustained; exception.]

Q. In such cities where you are the absolute controller or booking agent of any theatre, are you not in a position to dictate who shall play in those cities?

Mr. Leventritt: There is no evidence here that we are the controllers in any cities. [Objection; sustained.]

Q. Now, for instance, Mr. Ford books with you in Baltimore? A. Ford, of Baltimore—yes, sir.

Q. Is it not the fact that no company can play at his theatre without your consent? [Objection to the consent of both Mr. Ford and ourselves.]

Q. If Mr. Ford consents and you refuse, could he present any company there? [Objection to as immaterial; objection overruled.] A. May I answer this in my own way?

Q. Answer yes or no. A. We represent Mr. Ford. We are in New York and he is in Baltimore. We have to submit to each other, or we would both be giving an attraction for the same date.

Q. Mr. Ford controls the theatre in Baltimore, and you control all the theatres there?

Witness: We represent two theatres in Baltimore.

Q. And it is for the purpose of preventing this clash of the appearance of two people trying to book an attraction for the same date? A. He is the official arbitrator.

By Mr. Kling: Q. If Mr. Ford has a date open in Baltimore can he play a company there without your consent? A. No, sir; for the simple reason—

Q. I don't want your reason. I want the fact.

Q. And if you have a date open there can you play? A. Not without his consent.

By Mr. Kling: Q. Now, Mr. Klaw, have you what is known as a "black list" of actors? [Objection.] A. No, sir; we have no such thing, and never had.

Q. Now, have you ever expressed yourself to any manager in regard to persons whom you don't desire to have play in any company, and told them you would not book their companies without such person was excluded from the company? [Objection; sustained; exception.]

Q. Did you ever put up any notices or direct any notices to be put up that THE MIRROR was not to be read by any actor or actress of the company? A. No, sir; that was a lie when it was so stated in the paper.

Q. Did you ever direct such a notice to be put up in Boston? A. No, sir.

Q. You never did? A. Never know nothing of it.

Q. You "never knew nothing of it"? A. Nothing till we got THE MIRROR.

Q. Did you ever write a letter there (Boston) in regard to that theatre? A. No, sir; we took him to task, but found he had not done so.

Q. Now, in regard to Mr. Whitney's company, did you ever object to Mr. Lawrence? A. No, sir.

Q. Did you ever have any talk with Mr. Tyson in regard to excluding THE MIRROR? A. No, sir.

Q. Did you know of your partners doing it? A. Never. I knew there was some talk about THE MIRROR on the newsstands, but nothing outside of that.

Q. You had nothing to do with it? A. Absolutely nothing.

That is all.

By Mr. Leventritt:

Q. Did you receive the supplement of THE DRAMATIC MIRROR of December 25th, 1897? A. Yes, sir.

Q. How did you receive it? A. Through the mail, and sent it to you, I think, in the wrapper—original wrapper—after reading it.

By Mr. Kling:

Q. Whom did you receive it through? A. Received it through the mail.

Q. Did you subscribe for it to THE MIRROR? A. No, sir.

That is all.

Defendant's counsel says he desires an opportunity to present his evidence. I desire a reasonable time within which I may present my witnesses on this examination.

The Court: I will give you till to-morrow morning at ten o'clock.

Defendant's counsel says he will be unable to go on in the morning.

The Court asks defendant's counsel whom he intends to call.

Defendant's counsel says he expects to first call Mr. Erlanger, and he desires a reasonable length of time.

Complainant's counsel insists on going right on with the examination.

The counsel for the defense says that he wants a reasonable time to produce his witnesses in behalf of the defendant, and he wants at least twenty-four hours to do it in; he will go on on Tuesday afternoon, March 2nd, at two o'clock.

The Court says the counsel should have been prepared, but not wishing to be at all unreasonable grants the adjournment until Tuesday afternoon, March 2nd, at two o'clock, with the understanding that the case must positively go on at that hour.

Counsel for the defense asks for a subpoena for Mr. Hayman's production Tuesday at two o'clock.

The Court requests.

Adjourned till Tuesday, March 2nd, 1898, at two o'clock in the afternoon.

New York, March 22, 1898.

ADJOURNED EXAMINATION No. 4.

Mr. Kling: Now, in the first complaint we have endeavored to serve Mr. Erlanger, and we spent all yesterday afternoon and most of the night tracing him to his place of business, and we saw him go in, but he has not come out as yet, and we could not get access to it, and we ask your honor to give us an opportunity to subpoena Mr. Erlanger.

Mr. Leventritt: Mr. Erlanger was at his place of business up to seven o'clock last evening.

Mr. Kling: We could not find him. We had two young men trying to serve him, but we could not do so.

Mr. Leventritt: Mr. Erlanger was at his place of business, and I don't think it is necessary for me to supply a witness for Mr. Kling.

The Court: You will prolong the examination unless you produce him.

Mr. Kling: I have two young men here who tried to serve Mr. Erlanger, but failed to do so.

Mr. Leventritt: Did they try to avoid him? Mr. Erlanger was at his place of business up to seven o'clock last night.

Mr. Kling: I gave you my assurance—

The Court: Will you produce Mr. Erlanger?

Mr. Kling: Yes, sir; I will produce him.

The Court: Can you get him down here this afternoon by telephone? A. I think so; yes, sir.

Mr. Kling: Can't we proceed with the second case?

The Court: No; I am going to close the first case. If we don't we will get things all mixed up.

Mr. Kling: I have done all I can. I can do no more. Shall we wait until he comes?

The Court: No.

Mr. Leventritt: I shall object to any delay, and ask that the matter be closed if they don't call some other witness.

Mr. Kling: I shall ask that your honor let the records show that I ask that these complaints produce as witnesses in this proceeding Samuel Nixson and J. Frederick Zimmerman.

Mr. Leventritt: We don't have to. If your honor please, we charge that the greater number have been libeled in this case.

The Court instructs counsel that if he wants the witnesses the law provides a way in which he can get them by subpoena.

Mr. Kling: These two complainants are non-residents of the State of New York and it is impossible for me to serve them with a subpoena at the present time; and as they are complainants in this matter they should be here in this court for the purpose of sustaining the allegations which they claim in this affidavit.

Mr. Leventritt: The gentleman was here in court upon the first two days of the hearing, and if they desired him they could then have subpoenaed him. They expressed a desire to examine certain witnesses, but did not express a desire to examine him, and he has returned to Philadelphia since that time, and the witnesses whose examination they desired were produced by me without subpoena.

Mr. Kling: In answer to that we would say that it would be impossible to serve the subpoena on this man as a witness in our behalf until we knew that their case had closed.

The Court: Do you wish to call Mr. Erlanger in this case that we are now hearing?

Mr. Kling: Yes.

Q. And is Mr. Erlanger in the city? A. Yes, sir.

Q. And a resident of the city? A. Yes, sir.

Complainant's counsel asks that the case proceed with some other witness.

The Court directs that the examination proceed with some other witness.

Defendant's counsel says he has no other witness that he wants to go on with.

The Court says the matter will then be closed.

Mr. Kling: Does your honor refuse to produce Mr. Erlanger?

The Court: I told you you had a way by which he could be produced.

Mr. Kling: I desire to prove and show to the Justice that we have been for twenty-four hours endeavoring to serve the complainant, Erlanger; that we were unable to serve him with a subpoena; that the Judge to-day stated he would hold the case until this witness was called, and he has been sent for, and while he has been sent for the examination is closed, and I take an exception.

The Court states that this is not the case; that he did not state he would hold this case open until that witness was called; that counsel has had an opportunity to serve the witness, and he has failed to do so, and there have been delays upon delays and several adjournments at the request of the defendant's counsel, and it seems to the Court that he has needlessly delayed this proceeding.

Mr. Kling: In answer to that I desire to say that the Justice is in error when he says we have delayed the matter, and I further desire to place upon the record the fact that the Justice has now sent for Erlanger, and Erlanger is on his way to the court, and I therefore ask the Court to hold the examination open till he comes.

The Court: I have not sent for him, but have requested counsel to get him here, if he can, within a reasonable length of time.

Mr. Kling: Will you wait for a reasonable length of time?

Mr. Leventritt: I want to go on now.

The Court: I will wait until I can hear whether he can be produced here; otherwise I shall close the case.

Mr. Kling: I will take an exception. [Granted.]

The Court: Have you any other witness in the case?

Mr. Kling: I decline to produce any other.

Mr. Leventritt: I ask your honor to dispose of this case now.

The Court: I will give them an opportunity to get that witness. I will withdraw for twenty minutes.

Mr. Leventritt: Judge, this is the first time in over thirty odd years that I have been called upon to produce a witness for the other side. It is something unheard of in my practice.

Defendant's counsel asks that the last remark by counsel be stricken from the record. [So ordered; exception.]

Abraham L. Erlanger, being duly sworn, was examined as follows:

By Mr. Kling: Q. Where do you reside. Mr. Erlanger? A. New York City.

Q. Whereabouts? A. 31 West Sixty-first Street.

Q. Are you one of the complainants in this proceeding? A. I am.

Q. You are familiar with the trust agreement that was made? A. There is no trust agreement.

Q. Did you know what my question was going to be? A. I am familiar with the partnership agreement; there is no trust agreement here.

Q. We will call it what you term it, a co-partnership agreement? A. Yes, sir.

Q. You are familiar with its terms? A. I am.

Q. And you have read it over quite frequently? A. I have.

Q. In this agreement signed by you in connection with your co-complainants it uses the words "opposition theatre." Do you know what was meant by those words? [Objection, on the grounds that it has already been answered by another witness.]

The Court: It has not been answered by this witness. I will let him answer it. A. Yes, sir; I know what an opposition theatre is.

Q. Tell us what it means as expressed in this agreement. [Objection as immaterial; overruled.] A. A theatre operated in opposition to another theatre we might have in the same point.

Q. Now in connection with the business that you are engaged in with your co-complainants, is it not a fact, Mr. Erlanger, that in these various cities of the Union where you control theatres no opposition company can play except under your auspices?

Objection on the ground that the evidence shows there is no such thing existing; there is no city in which they control the theatres. Complainant's counsel says he does not propose that the witness shall be committed to the statement contained in a question to which he has not assented. If this case is going to be tried again his testimony will confront the witness, and he does not propose to leave the witness in that position.

The Court: You object to it on the ground that the question assumes a fact not proven, and I shall sustain the objection.

Q. Is it not a fact that there are cities in the Union in which you gentlemen who compose this co-partnership control the theatres absolutely—in some of the cities?

Objection on the ground that the witness has already answered the question, or that the question has been asked of other witnesses.

Mr. Kling: I don't care what any other witness has said.

The Court: It has already been answered by other witnesses.

Mr. Kling: Do I understand that your honor sustains the objection?

The Court: You ask the same question that other witnesses have answered.

Mr. Kling: I want your honor to let me make my offer to show by this witness in my own behalf and in behalf of the defendant the fact desired to be ascertained from the question, and that I have never in behalf of the defendant, while calling a witness in his behalf, asked this question.

Mr. Leventritt: I shall object to any offer going upon the record. [Objection sustained and offer ordered stricken out; exception on the ground that the Court has no power to do it; exception granted.]

By Mr. Kling: Q. Is it not a fact that in some cities of the Union no opposition company can play at those theatres, unless it be a one-night stand?

Q. Do you mean by that all the theatres—do you mean all the first-class theatres? A. I mean all the theatres. I have answered your question.

Q. Now in these theatres that you do control, you do fix the rates, don't you, and the compensation which you give—A. What do you mean by compensation?

Q. As you understand it, by reason of the agreement? A. I don't understand anything. Just let me know what you mean.

Q. Do you fix the percentage that is paid to these various companies that play in your various theatres?

Mr. Leventritt: I want to know whether, if you

bring a proceeding of this kind, your private business transactions are all to be inquired into and published to the world in THE MIRROR? I want to know if that is the penalty a man gets for making a charge? I object to it as immaterial. [Sustained; exception.]

Mr. Kling: As I stated to the Court, the object of this proceeding is to show to the Court that this witness is one of a combination or trust, and that he is engaged in this trust, precluding companies not engaged by him from playing in theatres except such as the combination propose.

Q. You read over this alleged libel, did you not? A. I did.

Q. Talked it over? A. I did.

Q. Who of your co-partners did you talk it over with? [Objection; sustained.]

Q. When did you last talk it over with your co-partners? [Objection as immaterial, and on the grounds that it makes no difference whether he ever did; sustained; exception.]

Q. When you read over this alleged libel did you read the first paragraph in it, that "Water cannot rise higher than its source"? A. I did.

Q. One of your co-partners did you talk it over with? [Objection as immaterial and on the grounds that it makes no difference if witness talked it over with one or with two.]

Mr. Kling: I am going to prove the truth of the alleged libel. I am going to ask your honor to allow the question. I think it is a proper question.

The Court: I have grave doubts about it, but I think by letting him answer it we will get along very quickly. A. I think I talked it over with all of them.

Q. Did you come to the conclusion that those words were false? Answer my question. A. I came to the conclusion that it was the greatest outrage that has ever been perpetrated on six business men.

Motion to strike out as not responsive to the question. [So ordered; exception.]

Q. Now I want you to tell me whether those particular words that I have read you, and only those words were recorded by you as true or false; can you answer that? A. I can.

Q. Now I want you to confine yourself particularly to the words I have just called your attention to, and tell me whether you thought they were true or false. A. In connection with this libel, false.

[Motion to strike out; motion denied.]

Mr. O'Reilly: It is his own witness.

Mr. Kling: Q. You were arrested in Philadelphia, were you not? A. I was not.

Q. Were you ever indicted in Philadelphia? A. I was, but I was not arrested. Let me set you right.

Mr. O'Reilly: This is objected to, your honor.

The Court: I have been waiting for an objection. Both the questions were improper.

Mr. O'Reilly moves that they be stricken out.

The Court: Let them stand.

Mr. Leventritt: I want to know whether you can call a witness and dictate answers to your own witness?

Mr. Kling: I am going to get a responsive answer.

Q. Were you ever indicted in Philadelphia? [Objection as immaterial; sustained.]

Q. I put this question to you: Were you ever tried in the courts of Philadelphia on the charge of felonious assault with intent to kill?

Objection on the ground that the record is in evidence and it is evidently done for the purpose of insulting the witness; sustained.

Witness: I am not going to allow you to insult me. I am not going to stand here and be made a sucker of.

The Court: Now you must answer the questions.

Mr. Kling: Q. On the second trial in Philadelphia, on the 17th of May, 1898, was the complainant in the city of Philadelphia? [Objection as immaterial; sustained.]

Q. Don't you know that the complainant was not in the city of Philadelphia? [Objection; sustained.]

Mr. Kling: We rest our case.

Mr. Leventritt: That surpasses everything I have ever heard in my life.

The Court: Is that all in the case?

Mr. Kling: I shall submit to your honor my brief.

Mr. Leventritt: We don't require any brief in this case.

Mr. Kling: What is that you say? I don't want to hand in any brief? I don't want to get into any personal altercation with you, Mr. Leventritt.

Mr. Leventritt: It is not necessary, sir.

The Court: I will hear the defendant or any witness in his behalf; otherwise I will consider the case closed.

Mr. Kling: I shall close the case with the permission to submit your honor a brief, with some authorities on the question as to the power of the Court to hold this defendant, and as to whether the proceedings should not be dismissed. I desire to submit to you some legal authorities upon the question that these proceedings cannot be maintained.

The Court: I don't desire any such authorities. I am now ready to dispose of this case. I shall hold the defendant in \$300 bail for the grand jury. We will proceed with the next case.

Mr. Leventritt: Will your honor take up the next case?

The Court: Yes, sir.

CITY MAGISTRATES' COURT.—FIRST DIVISION.

SECOND DISTRICT.

Before Hon. CHARLES E. SIMMS, JR., City Magistrate.

NEW YORK, March 22, 1898.

The People, on the Complaint of

MARC KLAU,

vs.

HARRISON GREY FISKE.

Offense Charged:

Criminal Libel.

APPEARANCES.—For the People: DANIEL O'REILLY, Esq., Deputy Assistant District Attorney; DAVID LEVENTRITT, Esq., For Defendant: ABRAHAM KLING, Esq.

[The complaint herein was published in THE DRAMATIC MIRROR dated March 19.]

The defendant being arraigned and informed of the charge against him pleads not guilty and demands an examination.

Mr. Klaw, complainant, called as a witness on his own behalf, being duly sworn, testified as follows:

DIRECT EXAMINATION:

Q. Where do you reside? A. New Rochelle.

Q. You signed and swore to the complaint in this case? A. Yes, sir.

Q. The matter stated in that complaint is true of your own knowledge? A. Yes, sir.

Q. The statements therein contained are true? A. Yes, sir.

That is all.

Cross Examination by Mr. Kling:

Q. This business in which you are engaged in connection with your Theatre Trust—A. You will persist in calling that a trust.

Q. I will. I am going to call it just what I like to call it. [Objection; sustained.]

Q. This, which is termed in this alleged libel as a theatre trust, says that "It nourishes nothing but its own enterprises. It cherishes nothing that is calculated to art but the money that may be squeezed out of art." Are you in business for any other purpose in connection with your pool, except for what you may make out of it? A. No man is in business for anything but to make a living out of it.

Q. And if all you are in

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): The Glided Age 18, and The Little Officer and The Hidden Hand 19; fair audiences. Cinematograph 22, 23. —MONTGOMERY THEATRE (S. E. Hirschler and Brother, managers): A good co., supporting Margaret Mather in the title-role presented Cymbeline to pleased audience 15. Lynn Welch presented The Prodigal Father to fair business 18, 19. The Girl from Paris 22.

MOBILE.—THEATRE (J. Tannebaum, manager): The Lees, hypnotists, to large business 15-19; performance entertaining. The Girl from Paris drew well 21; proved a winner. Mamie Gilroy, Clara Lavine, Edgar Halstead, Harry Berenson, and William Blaisdell did good work and created much laughter. Corrie Bell at Bath scored a distinctive personal success. The Prodigal Father 22, 23. —ITEM: A new theatre seems now to be an assured fact for this city. The Mobile Theatre was bought last week and a modern playhouse is promised.

ANNISTON.—NORRIS STREET THEATRE (Frank Connelly, manager): James Young presented excellently David Garrick 21 and The Lady of Lyons 22 to rather poor business. Miss Johnson shared honors with Mr. Young, and Charles Pierson deserves special mention. Wang 24. The leading lady, Laura Shorter, is an Alabamian and has visited relations here many times.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, managers): Columbia Opera co. 14-19 in La Mascotte, said Pasha, The Mikado, Giorio-Glorio, Olivetta, Pinafore, The Bohemian Girl, and Fra Diavolo; good business and satisfaction. James Young 23, 24. The Girl from Paris 25.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Eshman, managers): A Night Off 18 to good house. Wang 21; excellent play; small audience.

NOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Wang 17; fair house; good performance. Otto Kraus Opera co. 21-23.

VAN BUREN.—OPERA HOUSE (E. A. Britt, manager): Sharpplay; Lyceum Theatre co. 14-19; good business. Lady Africa 21; good business; co. fair.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murra, manager): Veriscope 15-17; excellent business. A Night Off 18; poor house. Lady Africa Minstrels 19; topheavy house; performance average.

ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): 14th April.

SHAGBEE.—OPERA HOUSE (E. B. Mason, manager): Chase and Daniels' Stock co. April 11-13.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Marie Wainwright in Shall We Forgive Her closed a most satisfactory three nights 18. Anna Held 22, 23. Shore Acres 24-25. The Mysterious Mr. Bugle 30-31. —BURBANK THEATRE (John C. Fisher, manager): House having a two weeks' engagement with the revolvers, preparatory to the coming season of the Alcazar Theatre co., of San Francisco, which will open 28. —ITEM: Manager John C. Fisher, whose headquarters are in San Diego, is in town for a few days looking after his Los Angeles interest.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlieb and Co., managers): The Bostonians presented The Serenade and Robin Hood 14-17; most successful engagement in the history of the house; receipts more than \$6,000; excellent performance. 14th 18. Primrose and West's Minstrels 21-24. The Mysterious Mr. Bugle 25-30. —OAKLAND THEATRE (J. J. Collins, manager): Brewer Stock co. in Col. Jess Bava 14-25; good house; play well presented. 31 Perkins 21-27.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Marie Wainwright in Shall We Forgive Her 18; light business; indifferent support. Black Patti's Troubadours 14, 15; good performance; fair business. James A. Herne 22, 23.

WOODLAND.—HERBERT OPERA HOUSE (J. V. Leithold, manager): Janet Waldorf 24, 25. 31 Perkin Comedy co. April 8. Spickett's Comedy co. 18.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, leese and manager): Richards and Fringie's Minstrels 18; fair performance; small house. Under the Dome 17; good performance; large house. Edward Harrigan in Old Lavender 18; small but pleased audience. Marie Jansen 21 canceled. 14th 25 canceled. Black Patti's Troubadours 29. Miss Philadelphia April 8. A Hired Girl 18.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): The Nancy Hanks to a large and delighted audience 17. Edward Harrigan to big business 19 in Old Lavender. Under the Dome 20, 21; poor business. Roland Reed 22, 23. Sanford Dodge 27. —BUTTE OPERA HOUSE (J. F. Vardman, manager): Closed indefinitely.

LEADVILLE.—WYSON OPERA HOUSE (Mrs. L. Weston, proprietress): Elks' Minstrels turned people away 14; performance very creditable. Edward Harrigan in Old Lavender 17 was highly appreciated by a well-filled house. Under the Dome 18; fair house; performance good. Roland Reed 21.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Edward Harrigan 15 in Old Lavender to good business; audience delighted. Marie Jansen 16 in The Nancy Hanks; full house; good co.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Richards and Fringie's Minstrels 18; good business; performance good. Black Patti's Troubadours 29. In Old Madrid April 2.

GRAND JUNCTION.—OPERA HOUSE (W. A. Heaton, manager): F. Marion Crawford 17; good business. Mikado (local) 21. A Boy Wanted 23.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Heart of Maryland, headed by Mrs. Leslie Carter, to good business 21-23; production first-class in every respect; Mrs. Carter in the title-role won high praise; Maurice Barrymore, who rejoined the co. here, was forceful as the hero. Sousa's Band 24; large and enthusiastic gathering. Secret Service 25. E. H. Sothern 26. The Isle of Champagne 29. Sol Smith Russell 30. Symphony Orchestra 31. The Bride Elect (return engagement) April 1, 2. Frank Daniels 2, 3. Castle Square Opera co. 7. What Happened to Jones (return engagement) 8, 9. Mr. Bunnell should certainly be congratulated for his excellent bookings. —GRAND OPERA HOUSE (Starr and Breed, managers): The local G. A. R. in The Drummer Boy of Shiloh packed the theatre at every performance 14-19. Tennessee's Pardon was well received by fair audiences 21-23; cast and scenic effects capital. John L. Sullivan co. 24-26. Side Tracked 28-30. N. Wood 31. April 1. Isham's Octoroons 4-6. Rice and Barton's co. 7-9. Rose Sydney's London Belles 11-13. Dan McCarthy (return engagement) 14-16. It is the intention of Messrs. Starr and Breed to keep the theatre open well into and perhaps all through the summer. They are now booked solid up to June 1. —ITEMS: Mr. Bunnell gave St. Francis Orphan Asylum an annual treat 10, bringing the children down to the Hyperion to witness the Passion Play pictures. —About thirty members of the local lodge of Elks went to New London 17 to assist in the celebration of the first anniversary of the New London lodge. A delegation from Bridgeport accompanied the New Haven lodge. Margaret Anglin, of E. H. Sothern's co., will be the guest of Miss Ingersoll while in the city. —Colonel George Bartlett, the ex-Government scout, has been in Boston the past two weeks at the Sportsman's Exhibition, being one of the men in charge of the Marlin Arms Co.'s exhibit. Mr. Bartlett, after closing with The Great Train Robbery, accepted a position with that firm. —Mr. Ron Thompson (Georgia Langley) went to New York to attend the funeral of Ada Monk Hewitt 21. Mrs. Monk was a member of the co. with Mrs. Thompson when she starred in The Two Orphans.

Henry Weaver, Jr., of the Heart of Maryland, was entertained by Mr. and Mrs. Thompson. —Minnie Dupres, Harry Harwood, and Helen Macbeth joined The Heart of Maryland here 21, as did Odell Williams, who assumed his old part, and Frank Mills, who played the part of Lieutenant Telfair for the first time. David Belasco was with the co.—John Philip Sousa was the guest of Judge and Mrs. Heaton Robertson while here. Mrs. Robertson was well known in the operatic world before her marriage. She has recently returned from a year's stay in Paris. —JANE MARLIN.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): A fair sized audience enjoyed Digby Bell in The Hoosier Doctor 18. Laura Joyce Bell and a competent co. gave material assistance. In Old Kentucky is always sure to draw and please well, and the engagement 19 was no exception. Lulu Tabor as Madge was fascinating and bright and Frank Dayton was manly and easy as the hero. Secret Service 21-24. A theatre party composed of Company K, of which W. B. Smith, of the co., is a member, attended the first performance in uniform. E. H. Sothern 25. The Heart of Maryland 26. Cinematograph of Passion Play 29, 30. Sol Smith Russell 31. Otis Skinner April 1, 2. The Isle of Champagne 5, 6. —HARTFORD OPERA HOUSE (Jennings and Graves, managers): Jermion's Black Crook gave a lively burlesque performance 17, 18, which was largely attended. The hit of the bill was Valeria's Charmion act. Good audiences witnessed Ada Bothner 19 in A Bunch of Keys. The Edison moving pictures of the Passion Play drew fair audiences 20. Miss New York, Jr. 21-22; fair performance to like patronage. Graham's Southern Specialty co. and Rip Van Winkle 23, 24. The Spooners 25-April 2. —FOOT GARDEN HALL (E. Sessions, manager): Sousa's Band rendered a delightful concert 22 to a pleased house. —ITEMS: A number of neighbors and college friends of William Gillette entertained him at the Colonial Club after the performance 21. The Auditorium will be reopened 25 as a vaudeville house. —A. DUMONT.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): A Southern Romance 17 pleased two large audiences. The Hoosier Doctor, presented by Digby Bell and Laura Joyce Bell, gave satisfaction to a large audience 19. The Passion Play, reproduced by the cinematograph, attracted good audiences 21-23. Tennessee's Pardon 24, 25. —JACOBUS OPERA HOUSE (Jean Jacques, manager): The Bennett-Moulton co. closed a very successful week 19; co. excellent. The Crane Players, supporting the Elmore Sisters, opened for a week 21 to big business. Repertoire: Daly's Daughters, The Boy from Boston, Legally Dead, Waifs of the Street, All for Money, The Two Kids, The Heart of Cuba, and Rip Van Winkle. —ITEM: As soon as the present season closes Manager Jacques will commence a complete reconstruction of his theatre. The elaborate plans prepared by J. B. McElfatrick call for a complete remodeling and enlargement of the entire house.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): A Southern Romance 19; good business. Passion Play 21-23. The Bride Rebel 24. —SMITH'S AUDITORIUM (Edward L. Smith, manager): The Spooners presented The Circus Girl, Hazel Kirke, Eccles' Girls, and A Fair Rebel 14-19. John L. Sullivan co. (return date) to good houses 21-23. Side Tracked (return date) did exceedingly well 24-25. Rice and Barton's co. were engaged. —ITEM: Mrs. Edward C. Smith are offering condolence upon the death of her sister, Mrs. Sam J. Ryan, which recently occurred in Indianapolis.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Primrose and West's Minstrels gave excellent performances 16; crowded house. Extra Kendall made a big hit, while the Schröder Brothers, Harry West, and, in fact, the entire co. were engaged. Secret Service 18. Corne Patton's Stock co. opened to a large audience 19; the co., led by Florence Hamilton, a competent actress, is good; the list of plays are popular and the specialties introduced, including the animated song sheet, seen for the first time here, are bright and up-to-date. Pudd'nhead Wilson (return date) 25. Otis Skinner 30.

NEW BRITAIN.—BURNING LYCEUM (Gilbert and Lynch, managers): In Old Kentucky 18; large audience; performance satisfactory. Pudd'nhead Wilson 24 with Edwin Mayo in the title-role was given a cordial reception; business good. The Heart of Maryland 25. Martin's U. I. C. 26. The Isle of Champagne 31. —OPERA HOUSE (F. W. Mitchell, manager): Crane Players 25-April 2. —ITEM: M. B. Bailey, of Buffalo Bill's Wild West Show, was in town 23 on business connected with his attraction.

WILLIAMSTADT.—LOOKER OPERA HOUSE (John T. C. Gray, manager): Graham's Cake Walk Specialty co. 21; good house. Digby Bell in The Hoosier Doctor 22 filled the lower part of the house; excellent performance. Cinematograph and Specialty co. 23, 24. Passion Play 30, 31.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Primrose and West's Minstrels 17; fine performance; large audience. Secret Service 9. Digby Bell in The Hoosier Doctor 22 pleased a medium audience. Pudd'nhead Wilson 24. Patton's Comedy co. 25-April 2.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Digby Bell in The Hoosier Doctor 21; fair business. Sousa's Band 24; large business. Graham's Cake Walk 29. The Isle of Champagne 30. Frank Daniels April 2.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Graham's Specialty co. amused a fair audience 22. Mrs. Leslie Carter, supported by an excellent co., presented The Heart of Maryland to the capacity 24. —McDONOUGH THEATRE (J. C. Southmayd, manager): Down in Georgia 20.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Black Crook 17; good house; performance very poor; co. disabused here, and left scenery and baggage for board and transportation charges. Side Tracked had a good house in spite of heavy rain storm 22; excellent performance.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Side Tracked 18; fair house; performance good. Sousa's Band 23; largest audience in the history of the house. Westfall's Comedy co. 28-April 2.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): A Southern Romance 18; light house. Passion Play April 1, 2. The Good Mr. Best 9. A Trip to Coontown 11.

SOUTH NORWALK.—HOTY'S OPERA HOUSE (I. M. Hoyt, manager): The Isle of Champagne 23. Kellar April 7.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Tennessee's Pardon 21; large and pleased audience. The Pulse of New York 30.

STANFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Sporting Duchess to S. R. O. 18; performance excellent.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (James K. Baylis, manager): Rosabel Morrison in Carmen 18. My Friend from India 19; large business. Northern Lights 21-23; small houses. Clary Fitzgerald 25. Veriscope 26. The Bride Elect 28. The Sporting Duchess 29. De Wolf Hopper April 2. A Stranger in New York 4. Cuba's Vow 9. U. T. C. 11.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Cox, manager): A Night at the Circus 14 and Fun on the Bristol 15; fair business. A Prodigal Father 19; good performance; well filled house. Hollingshead and Hoyt in recitations and moving pictures 21; fair house.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Oliver Byron 17 in Ups and Downs of Life; light house. Margaret Mather 18, 19, with excellent support, gave a superb production of Cymbeline to fair business. Klimt-Hearn co. 21-23.

TAMPA.—AUDITORIUM (John N. Phillips, manager): The theatrical season is closed. The false floor has been taken up, transforming the house into a large swimming pool, which is doing a big business.

GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Merry Widows 14, 15; light business; performances unsatisfactory. Mrs. A. L. Cleather and B. Crump, 16, musical lecture on Wagner; business fair. Margaret Mather 17 delighted a good

house with a splendid production of Cymbeline. Rice's Comedians 21, 22 presented A Night at the Circus and Fun on the Bristol to good business; performance satisfactory. Wang 23. —ITEM: The Merry Widows proved so unsatisfactory that Mrs. Horne canceled their date of 24 and let Mrs. Cleather and B. Crump have the house. The manager of the Merry Widows secured an injunction to prevent the other people from using the house, but same was vacated by the Superior Court and manager will now use the Academy of Music for breach of contract.

SAVANNAH.—THEATRE (David A. Wells, manager): Klimt-Hearn co. closed a successful four nights' engagement 17; plays presented. Pawn Ticket 210. Beacon Lights, The Inside Track, Christmas Bells, Knapknapp, and Dangers of a Great City; co. and business good. Oliver Doud Byron, supported by Kate Byron and a capable co., presented The Plunger, Ups and Downs of Life, and The Turn of the Tide 18, 19; business not large. A Night at the Circus 24-26. —ITEMS: J. F. B. Beckwith, son of the late Bishop Beckwith, of Georgia, will join the James-Rhea-Warde combination next season. He has been a resident of this city for several years, being Collector of Customs of this port. —Hal Davis, of the Klimt-Hearn co., has accepted an engagement for the summer with the Woodward Stock co. of Denver, Col.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Margaret Mather 18 presented Cymbeline to fair business and was well received. The Prodigal Father pleased an average house 17. Joseph Young was well received by good houses 18 and 19; he presented David Garrick and The Lady of Lyons.

ATLANTA.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): James Young in David Garrick 17 pleased a moderate audience. M. E. Rice Comedians 18, 19 in A Night at the Circus and Fun on the Bristol; small but moderately pleased audiences. Merry Widows 21, 22.

ALBANY.—SAGE-DAVIS OPERA HOUSE (Walter Davis, manager): James Young 18 drew a very small audience and money was refunded.

ATHENS.—New Opera House (H. J. Rowe, manager): Margaret Mather 24. Wang 25.

ROME.—KEVIN'S OPERA HOUSE (James B. Kevin, manager): Zelina (local) to crowded house 18. Wang 25.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): J. J. Corbett in A Naval Cadet filled the house 15; performance good; receipts \$200. Daniel Sully changed date to 21. Devil's Auction co. canceled April 27.

BOISE CITY.—COLUMBIA THEATRE (J. A. Finney, manager): Georgia Minstrels 14; crowded house. 14th canceled. Bittner Theatre co. 21-23. —SONNA OPERA HOUSE (Peter Sonna, manager): Empire Comedy co. 14, 19; fair houses; good satisfaction.

POCATELLO.—OPERA HOUSE (H. B. Kimport, manager): Georgia Graduates 18 and Bittner Theatre co. 19, 20; large houses.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Elison Dantz 24, 25.

ILLINOIS.

EAST ST. LOUIS.—McCALEND'S OPERA HOUSE (William Knuppel, manager): Harry Semon's Extravaganza co. to poor business 17. The Devil's Auction packed the house twice 20; performance up to the standard. Under the Polar Star 25. Two Little Vagabonds April 3. —ITEM: A bill posted for McCalend's Opera House, will go with the Ringling Brothers' advance forces, joining the car at St. Louis. —Semon's Extravaganza co. closed here. Poor business is assigned as the cause. Manager Semon left for Kansas City 19 with part of the co., where he intends to try and reorganize. —E. E. St. Louis Bill Posting Co. sold out to the Kansas City Bill Posting Co. 22. Frank McCalend, who has been managing the co., will be retained in the same capacity by the new firm. Manager Knuppel, of McCalend's, will begin at once the erection of his own bill boards, thus doing away with posting by outside parties.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Agnes Herndon closed a week of good business 19. Plays presented: La Belle Marie, The Sunny South, A Convict's Crime, A Night's Frolic, The Great Brooklyn Handicap, The Jealous Mrs. Brown, and Saved from the Flames. The Cherry Pickers 21. —LYCEUM (C. E. Perry, manager): The Cherry Sisters (return engagement) 16 to fair business. Hall's Georgia Minstrels 18, 19; good business.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Fanny Davenport 29, 30. —AUDITORIUM (A. E. Waterman, manager): Low Hall's Minstrels failed to appear 17-19. Robinson De Vine co. opened to a good house 20 for the week; fair satisfaction. Calhoun Opera co. 23-25.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Calhoun Opera co. in The Grand Duchess 19; good house; fair performance. Darkest America 22; fair house; good show. —ITEM: The local lodge Elks will have its first social session 30.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Ferris' Comedians closed a week's engagement 20; good business. A Trip to Chintown April 1. Shore Acres 5. Lewis Morrison 4. South Before the War 11. Roland Reed 12. The Curse of Gold 14.

GALLEGUR.—AUDITORIUM (F. E. Berquist, manager): Calhoun Opera co. 22, presenting Fra Diavolo and La Grande Duchesse; fair business and satisfaction. Darkest America 21. A Hired Girl 25. Agnes Herndon 26-April 2. South Before the War 4. Josh Sprucey 5, 6. Shore Acres 9.

LITCHFIELD.—RHODES OPERA HOUSE (Frank Eager, manager): Anderson's Theatre co. 17-19; crowded houses; satisfactory performances. Edward Remond, assisted by Selma Pratt, 22, gave a splendid concert to crowded and pleased house.

LINCOLN.—BROADWAY THEATRE (Cossett and Foley, managers): J. E. Toole in Killarney and the Rhine 17; small house; fair satisfaction. Robert Mantell 25. Alone in Greater New York Minstrels 31. South Before the War 15. Hogan's Alley 18.

PARIS.—SHOOTY'S NEW OPERA HOUSE (L. A. G. Shooty, manager): Cherry Sisters 16; fair house; entertainment enjoyed. Low Hall's Georgia Minstrels 22. Faust April 7. Greater New York Minstrels 8. Van Dyke and Eaton co. 18-23.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Darkest America 18; good audience; pleased. Holden Comedy co. opened for a week in Escaped from the Law 21; large house. Uncle Josh Sprucey 29, 30.

TAYLORVILLE.—VANDEKER OPERA HOUSE (W. H. Kaup, manager): Florence Randall Comedy co. March 15-18 to good business. Georgia Minstrels 22. A Thoroughbred April 4.

PREPOT.—GERMANIA OPERA HOUSE (Philip Arno, manager): That Girl with Olga Lorraine in title-role, 17, 18; small audiences; performances fair. Alone in Greater New York 25.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Eldon's Comedians 20-27 gave satisfaction to fair business.

MOBILE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): The Police Patrol 22; well received; good business.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Holden Comedy co. No. 2 14-19 proved a record breaker for the house. A Hired Girl 24.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Miss Francis of Yale pleased a fair house 18; stormy night. Calhoun Opera co. 31.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): J. E. Toole in Killarney and the Rhine 18; small audience.

MATTOON.—THEATRE (Charles Hogue, manager): Pinafore (local) 15, 16; good business. Cherry Sisters 18; light business.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): Miss Francis of Yale 17 delighted a small audience.

STRAZOR.—FLUME OPERA HOUSE (J. E. Williams, manager): Welsh Prize Singers 30.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Darkest America April 8. Fabio Roman 9.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): Beach and Bowers 20. Lieutenant R. E. Peary 31. —ITEMS: Harry Green, late of Wood and

Ward, has joined Grimes' Cellar Door co.—Joseph Callahan, of Down on the Suwanee River, left 19 for New York. He announces that he will probably go to London, where he has several offers of engagements. —Charles McGrath and Mrs. William E. Atkinson have been engaged for His Excellency. —A class of twenty will be initiated into the local lodge of Elks April 1. —Louise Kerlin, of Peck's Bad Boy, has been engaged by Ward and Vokes for next season. —W. L. GROVE.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Stuart Robson in The Henrietta proved a strong drawing card 18. John Webster, Jr., and Mrs. Robson were excellent; co. good throughout. Robert Mantell and his excellent co. presented A Secret Warrant 21 to a fair audience. A pouring rain prevented many from seeing one of the best attractions of the season. Hennessey Leroy and a good co. presented Other People's Money in a satisfactory manner to a small house 22. Hopkins' Trans-Oceanics 25. A Trip to Chintown 28. Donnelly and Girard 30. —WHITE'S THEATRE (E. L. Kinneman, manager): Willard's Comedians 26. Night Owls 30-April 1. —ITEMS: Walter A. Livermore, of a Railroad Ticket, is visiting relatives here. —Tom Vaughn has joined his Human Hearts co. at Chicago. —A movement is on foot to open a large summer park here under the management of the local lodge of Elks April 1. —Edwin W. Peck's Bad Boy, has been engaged by Ward and Vokes for next season. —W. L. GROVE.

SOUTH BEND.—OLIVER OPERA HOUSE (F. C. Nippold, manager): Never Again 23. Fanny Davenport April 7. —GOOD'S OPERA HOUSE (J. B. Toms, manager): The Real Widow Brown to good business 17; performance fair. Alone in Greater New York 19; fair business; performance good. Ararat's Fun Makers opened for a week 21 in Woman's Strategem; immense house; co. evenly balanced. O'Brien's Troubles 22.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., leese and manager): Jessie Mae Hall 15-19 to fair business. Richard Mansfield gave The Devil's Disciple in a most admirable manner 21 to one of the largest audiences of the season. The Cherry Sisters 22 to small house. Eunice Goodrich 23. Donnelly and Girard 28.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbin, manager): Madame Scalchi Concert co. 19. Mr. and Mrs. Robert Wayne opened for a week 21 in Jim the Westerner to large business. —THE BRADLEY (Murray and Swisher, managers): Thomas W. Keene in Julius Caesar 18; good business; satisfactory performance. Superba 20.

LOGANSPOUT.—DOLAN'S THEATRE (William Dolan, manager): Chimie Fadden 17; light house. Other People's Money deserved a better house 21; bad weather. The Geisha 24. Hopkins' Trans-Oceanics 28. —BROADWAY RINK: Kline's cinematographs 21-28 opened to light business; pleasing entertainment.

FRANKLIN.—NEW OPERA HOUSE (Martin and Woodsmall, managers): Hennessey Leroy in Other People's Money 14; fair house; performance excellent. Thomas W. Keene supported by a strong co. in Othello 19; large house. Mackay Opera co. 22. Beach and Bowers' Minstrels 31. Faust April 1.

EVANSVILLE.—GRAND (King Cobbs, manager): Donnelly and Girard 17 drew fair house in The Geese, a very poor medium for their abilities. Bookings uncertain. —PROLET'S (T. J. Groves, manager): J. E. Toole in Killarney and the Rhine 20; fair house; performance creditable. Booked for return engagement April 10. Cuba's Vow 27.

RAZEL.—McGREGOR OPERA HOUSE (operated by the Monk Introduction Co.; Bert Heyman, manager): Donnelly and Girard presented The Geese 18 to S. R. O.; good performance. John Griffith in Richard 19, 20; business poor; inclement weather; performance excellent. Veriscope April 3, 4.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Francis Wilson in Half a King 16; packed house; performance excellent. Stuart Robson presented The Jackline 17; fair audience. Scalchi Concert co. 21. Hi Henry's Minstrels 22. A Hot Old Time 23. The Geisha 25. Other People's Money 26.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): Chimie Fadden gave satisfaction to a good house 18. Senter Payton Dramatic co. opened for a week 21 and gave satisfaction; good house. Lewis Morrison 24.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): A Contented Woman 15; fair house. Francis Wilson in Half a King 17; full house; excellent performance. Other People's Money 19; light business.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): A Brocny 15; good business and satisfaction. Alone in Greater New York 22. Porter J. White in Faust 31. Sylvia Bidwell April 11-13.

INDIANAPOLIS.—GRAND OPERA HOUSE (F. E. De Lott, manager): John Griffith in Faust 15. A. G. Field's Colored Minstrels 18. Both to crowded houses; good satisfaction.

NEW HARMONY.—THALL'S OPERA HOUSE (Bish Mumford, manager): Mr. and Mrs. Francis Labadie (return date) 19; performance excellent; packed house.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Senter Payton's co. closed a week of fair business 19. John Griffith 21. The Geisha 22. Robert B. Mantell 23. Lewis Morrison April 7.

NOBLESVILLE.—WILD'S OPERA HOUSE (C.

There is a rumor that a new opera house, costing \$50,000, and with a seating capacity of 1,500, will be built here soon.

KROOK.—Opera House (D. R. Craig, manager): Darkest America 19; large audience; pleased. Chase-Lester co. 28-April 2.—ITEM: J. C. Hubinger, owner of the Opera House, has just returned from an extended Eastern trip.—D. R. Craig, manager, is at home from a trip to Chicago on business.—Charles Salisbury, of Fort Madison, formerly lessee of the Klinger Grand Theatre there, was in Keokuk 21.—Mrs. John W. Vogel, of Chicago, joined her husband here 19.

DAVENPORT.—Burtis Opera House (Chamberlain, manager): The Cherry Pickers 15. Calhoun Opera co. 17 in The Grand Duchess to light business; poor satisfaction. Shore Acres 19 to large and pleased audience.—SING THEATRE (W. H. Evans, manager): Dark.

CLINTON.—Economic Theatre (W. McMillan, manager): Miss Francis of Yale 19 was played so smoothly that the audience are just finding out how good it was; good business. The Bostonians April 2. Thomas W. Keene 7. Clay Clement 14.—DAVIS OPERA HOUSE (William McMillan, manager): South Before the War 30.

ELORA.—Werner Opera House (J. C. Crockett, manager): Ellenswood's Stock co. opened for a week 21, presenting The Plunger, In Sight of Shafts, and The Two Orphans to fair houses. A Breezy Time April 4.—ITEM: J. C. Crockett, manager of the Werner, has recovered from his recent illness.

BOONE.—Phelps Opera House (Wiley, Phipps and Kirby, managers): The Pay Train 14; good house; fair performance. Dr. Jekyll and Mr. Hyde 17; fair house. Black Bostonians 24.

COUNCIL BLUFFS.—Donahy Theatre (George N. Bowen, manager): A Breezy Time 20; fair attendance; general satisfaction. Shore Acres 24. Miss Francis of Yale 27.

CEDAR RAPIDS.—Greene's Opera House (John B. Henderson, manager): Calhoun Opera co. 18; fair house. Miss Francis of Yale 22 (second engagement); business excellent. Black Bostonians 28. Roland Reed 30.

SHUX CITY.—Grand Opera House (A. B. Beall, manager): Marie Bell Opera co. 18, 19 and 19; excellent business. Our Flat 21; fair business. Shore Acres 22; full house.

OTTUMWA.—Grand Opera House (J. Frank Jersey, manager): Miss Francis of Yale to good business 21. A Breezy Time 28. Darkest America 30.

GRINNELL.—Preston's Opera House (F. O. Proctor, manager): Edwin Tanner in Dr. Jekyll and Mr. Hyde 19; small house; satisfactory performance. No. 10. Black Bostonians 24.

MISSOURI VALLEY.—New Theatre (William Harmon, manager): Shore Acres 23.

CRESTON.—Patt's Opera House (J. H. Patt, manager): The Chimes of Normandy (local) 22. A Breezy Time 23. A Hired Girl 26.—ITEM: Manager Patt is having a new drop-curtain painted for the house.

DUBUQUE.—Grand Opera House (William T. Roehl, manager): Miss Francis of Yale 25; co. capable; audience appreciative.

KANSAS.

TOPEKA.—Crawford's Opera House (O. T. Crawford, local manager): Side Tracked 18 drew out what was said to have been numerically the largest audience in the two upper stories in the history of this theatre; the highest priced portion of the house, too, was almost filled; the production was hardly up to former standards, Marie La Brahmy and C. H. Barnham doing the best work, and the specialties of May Orletta and Maurice Leppell being also pleasing. The Gay Matinee Girls 21. Miss Francis of Yale April 2.

JUNCTION CITY.—ITEM: Contracts have been let for the construction of a new opera house to replace the house burned Jan. 14. The new house will cost about \$25,000 and will be a strictly modern theatre. The seating capacity will be about 900. There will be six boxes. The interior decorations will be done in fresco and plastic relief. The stage will be 62 feet from wall to wall and 32 feet from curtain line to back wall; proscenium opening, 30 feet; height to gridiron, 45 feet. The entire house will be lighted by electricity, and the stage fittings will be modern and up to date. Eight large dressing rooms, comfortably furnished, with water connections and furnace heat, will be at the disposal of players. The house will open about Sept. 10 with a strong attraction.

ARKANSAS CITY.—Fifth Avenue Opera House (Frank J. Hess, manager): Graham Earle co. presented the following plays 14-19: Inside Track, Evil Genius, Dixie Land, The Slave, Don Cesar, de Bazar, and Natural Gas; co. good; big houses. St. Plunkard 22.

PARSONS.—Opera House (O. P. M. Wiley, manager): A Thoroughbred 10; poor performance; fair house. John Dillon entertained a good audience in Jolly Uncle July 18. Lillian Lewis 26. Miss Francis of Yale April 6.

WELLINGTON.—Wood's Opera House (Ann M. Black, manager): J. C. Lewis in St. Plunkard 18 pleased a good house.—AUTOTHEATRE (Charles J. Humphrey, manager): Welsh Prize Singers April 1.

PORT SCOTT.—Davidson Theatre (Harry C. Erlich, manager): A Thoroughbred 15 and Uncle Josh Sprucey 18, both to fair business. Miss Francis of Yale April 5.

WICHITA.—Crawford Grand Opera House (E. L. Martling, manager): J. C. Lewis in St. Plunkard 19; satisfactory performance; good business. Sharpley Lyceum Theatre co. 21-23.

HOLTON.—Harrison's Opera House (J. H. Jarvis, manager): Side Tracked 19; fair performance; good business. John Dillon 25. Ben R. Warner's Repertoire co. April 4-10.

PITTSBURG.—Opera House (W. W. Bell, manager): John Dillon pleased a good audience in Bartlett's Road to Seltzerville 17. Billy A. Griffin in A Thoroughbred 19; good house and co.

SALINA.—Opera House (W. P. Pierce, proprietor): Mozart Symphony Club 25.

WINFIELD.—Grand Opera House (T. B. Myers, manager): St. Plunkard 21. Lillian Lewis 22.

OTTAWA.—The Bohemian Theatre (Charles H. Ridgway, manager): Blind Boone 23. Devil's Auction 25.

ATCHISON.—Theatre (John Seaton, manager): Monroe and Hart in The Gay Matinee Girl to fair audience 21.

MCPHERSON.—Opera House (J. F. McElvain, manager): The Gay Matinee Girl 20. Eli Perkins 31.

LEAVENWORTH.—Crawford's Grand Opera House (M. B. Donovan, manager): Side Tracked 20; good house. The Gay Matinee Girl 22.

KENTUCKY.

ASHLAND.—Theatre (W. Meinhardt, manager): Joshua Simpkins 17; fair house; poor performance. Rhea in The Empress of France 18; splendid performance; audience delighted. Owing to change of date from 21 only medium house. John Griffith April 5.—ITEM: Mignon and Nell Fulton, of the Rhea co., were entertained 18 by their former schoolmates, Mrs. Garrett Wall and Miss Montmolin.

MT. STERLING.—Grand Opera House (W. B. O'Connell, manager): Beach and Bowers' Minstrels 19; performance excellent; small house. John Griffith April 4.—ITEM: Harlan Turner, former partner of Manager O'Connell, has contracted for the Grand Opera House for next season and it will be under his management.

LEXINGTON.—Opera House (Charles Scott, manager): Dad's Girl 19; light business; performance poor. Beach and Bowers' Minstrels 21; small audience; performance good. A Trip to Chinatown 23; fair business; performance good.

RICHMOND.—White-Bush Opera House (White and Bush, managers): Beach and Bowers' Minstrels 17; large and pleased audience. Dad's Girl 22 failed to appear. J. E. Toole 9.

FRANKFORT.—Capital Opera House (John L. Scott, Jr., manager): Joshua Simpkins 14; good house; performance fair. A Trip to Chinatown 22. Beach and Bowers' Minstrels 21. Dad's Girl 23.

house; performance fair. A Trip to Chinatown 22. Beach and Bowers' Minstrels 21. Dad's Girl 23.

PADUCAH.—Morton's Opera House (Fletcher Terrell, manager): Murray Comedy co. 14-19; good crowds; pleased. J. E. Toole 22.

MENDOTON.—Opera House (Atkinson and Levy, managers): J. E. Toole in Killarney and the Rhine 21. John Griffith 25.

FULTON.—Vendome Opera House (R. Paschall, manager): Our Goblins 18; poor co.; light house. J. E. Toole 23.

PARIS.—Grand Opera House (D. C. Parrish, manager): Beach and Bowers' Minstrels 23.—ITEM: Professor Boone and wife, hypnotists, are visiting relatives here.

BOWLING GREEN.—Potter's Opera House (J. M. Bowers, manager): Beach and Bowers' Minstrels 23.—ITEM: The local Elks will benefit with Pudd'nhead Wilson April 13.

OWENSBORO.—New Temple Theatre (Fellay and Burch, managers): The Lees 28-April 2.

LOUISIANA.

LAKE CHARLES.—Opera House (H. B. Milligan, manager): The Girl I Left Behind Me 20. A Night Off April 2. Veriscope 4.

MAINE.

PORTLAND.—The Jefferson (Pay Brothers and Hordford, managers): Field's Minstrels 16, 17; fair business. Jaxon Opera co. 21-23 in Lucia di Lammermoor, Cavalleria Rusticana, The Chimes of Normandy, Fra Diavolo, Il Trovatore, The Bohemian Girl, Olivette, I Pagliacci, to big business. Fatmah Diard and Payne Clark were excellent. A Stranger in New York 23. Secret Service April 1, 2.

THEATRE (Charles C. Tuckersbury, manager): Wilbur Opera co. opened for two weeks 21-23, presenting Olivette, Fra Diavolo, The Bohemian Girl, Macscotte, The Royal Middy, The Black Hussar, and The Two Vagabonds, to the capacity.—ITEMS: Nellie Richards, of the Wilbur co., was presented with a floral offering 21. Miss Richards is a native of Portland.

LEWISTON.—Music Hall (Charles Hordford, manager): Jaxon Opera co. 15-18 in Pinafore, Olivette, Lucia di Lammermoor, The Bohemian Girl, and Il Trovatore; big business; excellent co. Al. G. Field's Minstrels 19; good business; audience pleased. Sowing the Wind 22. A Stranger in New York 24.

BATH.—Columbia Theatre (E. D. Jamieson, manager): Spear's Comedy co. 14-21; packed houses; audiences pleased. Plays presented: A Royal Slave, Only a Jay, Monte Cristo, Little Mrs. Johnstone, Faust, Noble Revenge, Ivan's Cath, Fanchon, Rob Roy, and Silver Jack.

SANGOR.—Opera House (F. A. Owen, manager): The Wilbur Opera co. closed week 19 to rushing business. Operas presented: The Royal Middy, The Bohemian Girl, Fra Diavolo, Olivette, Maritana, The Grand Duchess, The Black Hussar, La Mascotte, and The Merry War. Sowing the Wind 21. Spear's Comedy co. April 4-8.

MARYLAND.

CUMBERLAND.—Academy of Music (Mellinger Brothers, managers and lessees): Joe Ott in The Star Gazer 17; creditable performance; good house. 5 bells 21; large house; good performance. The Heart of Chicago 23 canceled. Night Owls 23. Arnold Wolford Stock co. April 11-16.

HAGERSTOWN.—Academy of Music (Charles M. Fetterer, manager): The Heart of Chicago 23 to a fair sized audience 18 (return date). Waggoner and Anderson Cake Walkers 24. Rhea 26.

HAVRE DE GRACE.—City Opera House (J. H. Owens, representative): My Friend from India 21; creditable performance.—ITEM: Lent has hurt business very materially here this season.

FREDERICK.—City Opera House (P. E. Long, manager): Joe Ott in The Star Gazer 19; fair business; audience pleased.

MASSACHUSETTS.

LOWELL.—Opera House (Pay Brothers and Hordford, managers): A new comic opera, The Potentate, words by F. A. Wilcox and music by F. R. Rix, of this city (amateur), 16, 17; the score contains a number of melodious airs, not of the popular or catchy kind, however; audiences large. Sowing the Wind 18, 19. Veriscope 24-26. Murray and Mack 28. Secret Service 29. A Stranger in New York 30. Primrose and West April 2.—MUSIC HALL (W. H. Boody, manager): Ethel Tucker Repertoire co. averaged a good week's business 14-19 and gave satisfaction; plays presented, Led Astray, Cinderella at School, A King of Iron, A Legal Wrong, Queenie, Love, Camille, and A Soldier of Fortune in the West. The Parisian Belle Russe opera co. was undoubtedly one of the worst seen here this season and the attendance 21-23 was in harmony. Passion's Slave 24-26. A Booming Town 28-30.—ITEMS: The Nickelodeon seems to be enjoying prosperity. Amateur efforts during the week were Our Jim, The Doctor, La Charite, and Lester Wallace's Rosedale.—The Lowell Orchestral Society held another of their delightful recitals 20, with Adelaide Louise Hutchins, of Boston, as soloist. At this recital a new march, composed by the director, E. J. Borjes, and named after the society, was played for the first time. It elicited much praise.—Hamilton W. Mable lectured 17.

SPRINGFIELD.—Gilmore's Court Square Theatre (W. C. Lenoir, manager): Twelve Temptations 19; fair business; Rosaire and Elliott are strong features, and Charles Turner, Josie Sisson, and Sadie Stephens are prominent. Sousa's Band 22; enthusiastic audience; Maud Reese Davies, Jennie Hoyle, and Arny Erroy were warmly received. Pudd'nhead Wilson 23, with Edwin and Galates, the title-role; performance excellent. Secret Service 26. Sol Smith Russell 29. The Bride Elect 30. Tennessee's Partner 31. The Isle of Champagne April 1. Frank Daniels 9.—NELSON THEATRE (P. F. Shea and Co., managers): The Old Out April 1. The Girl from Paris 2. What happened to Jones 3, 4.—ITEMS: S. Willard's illness has caused the cancellation of his engagement at the Nelson. Manager Shea has secured The Bostonians for May 18.—Mamie Doyle, of this city, who has been playing with The Bride Elect, is ill and will not be able to rejoin the co. for the Springfield engagement.—The Lamb Club has included Springfield in the week of their Spring Lamb jaunt, appearing here May 24.

NORTH ADAMS.—Columbia Opera House (W. P. Meade, manager): Kennedy's Players gave excellent performances 21-23; attendance very good; plays presented, The Midnight Express, The Two Thieves, The Two Orphans, Behind Prison Bars, A Celebrated Case, Dark Side of London, East Lynne, Slaves Before the War, and Pinafore and Galates. A Boy Wanted 31.—WILSON OPERA HOUSE (W. P. Meade, manager): Barrett's Burlesques April 4-9.—ITEM: The site of the Bijou Theatre will soon be adorned with a handsome business block. The owner has been requested to devote a portion of the building to theatrical purposes and equip a fine opera house, but has not yet decided to do so.

WORCESTER.—Theatre (James F. Rock, manager): Graham's Southern Cake Walk co. did a light business 17. Twelve Temptations had a good house 18. The W. H. West half of Primrose and West's Minstrels gave a capital show to a crowded house 19. E. H. Southern in The Adventure of Lady Ursula packed the theatre to the limit 24.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Land of the Living did satisfactory business 21-23; Lillian Washburn made a decided hit. Maud Hillman co. 28-April 2.

LYNN.—Theatre (Dodge and Harrison, managers): The Heart of Chicago 18, 19 satisfied top-heavy houses. James R. Waite's pictures of The Passion Play were well received by large audiences 31, 21; Kate Woods Fiske delivered descriptive lecture in able manner. J. Walter Kennedy 23. Sowing the Wind 30. Murray and Mack 30.—MUSIC HALL: Dark.—TUXEDO MUSÉE: Fair vaudeville show to good business 21-23.

LAWRENCE.—Opera House (A. L. Grant, manager): Rice's Comedians closed a week's engagement 19; business poor. Sousa's Band gave an excellent concert to one of the largest audiences of the season 21. Waite's Comedy co. began a five nights' engagement 22, opening with a fine performance of Men and Women to good business. Sowing the Wind 28. Secret Service 30.—ITEM: The local Elks will benefit with Pudd'nhead Wilson April 13.

MARLBORO.—Theatre (F. W. Riley, manager): Sowing the Wind 17; good business and satisfaction.



Digby Bell 24. Katherine Rober co. 28-April 2; repertoire, The Clemenceau Case, Camille, A Heroine in Rags, Moths of Society, Doria, Denise, Miss Dixie, A Girl from the Circus, East Lynne, Fanchon, and Pink Dominoes.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Murray and Mack 17 gave a bright, clean presentation of Finnigan's Courtship with good specialties; good house. Edwin Mayo, with an excellent co., played a return date of Pudd'nhead Wilson to a fair house 22. Otis Skinner 23. Waite's Comedy co. 28-April 9. De Wolf Hopper 15. Secret Service 19.

BROCKTON.—City Theatre (W. B. Cross, manager): The Heart of Chicago drew a fair house 18. Local minstrels to full house 17. Passion's Slave did light business 23. Isham's Octoroons canceled 19. Secret Service 22. Pudd'nhead Wilson (return date) 23. Sowing the Wind 31. Pictures of Passion Play April 1-3. A Stranger in New York 9.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Sousa's Band 18 gave a delightful concert and packed the house; Jennie Hoyle, the violinist, was a former resident of this city and received an ovation from her friends; Miss Hoyle has developed into a very clever artist and all are proud of her. Primrose and West's Minstrels 23; large business; pleased audience.

GLOUCESTER.—City Hall (Lothrop and Tolman, managers): The Heart of Chicago 21; good performance; fair attendance. Twelve Temptations 29 canceled. Primrose and West will close the theatrical season here 31.

HOLYOKE.—Opera House (B. L. Potter, manager): Murray and Mack in Finnigan's Courtship 18; small audience. Secret Service 17. Professor Carpenter 21-23; satisfactory business. Otis Skinner 25. Tennessee's Partner 31.—EMPIRE (T. F. Murray, manager): Side Tracked 17-19; large attendance; performance satisfactory. Rice and Barton's co. 31-April 2.

AMESBURY.—Opera House (Collins and Bagley, managers): The Tarrytown Widow 19 pleased a large audience. Frankie Carpenter co. 21; S. R. O.; co. good.

PITCHBURG.—Whitney Opera House (J. R. Oldfield, manager): Katherine Rober co. 21-26; The Paymaster, A Heroine in Rags, The Clemenceau Case, Miss Dixie, and Denise were given first of week to good business. The Heart of Chicago April 1. The Sages (return) 4-9.

MILFORD.—Music Hall (H. E. Morgan, manager): Murray and Mack in Finnigan's Courtship pleased a fair audience 13. The Herzmanns April 15.

NEW BEDFORD.—Theatre (William B. Cross, manager): Passion's Slave 19; small house; poor co. Secret Service 23. Sowing the Wind April 1. Pudd'nhead Wilson 2. A Stranger in New York 7. Corne Payton Comedy co. 11-16.

PLYMOUTH.—Davis Opera House (Perry and Calverly, managers): Havin Brothers' Variety co. 19; small house; performance poor. Pudd'nhead Wilson 31.

TAUNTON.—Theatre (R. A. Harrington, manager): Primrose and West's Minstrels 21; large house; performance good. Murray and Mack in Finnigan's Courtship to light business 23.

WALTHAM.—Park Theatre (Edward Davenport, manager): Bobby Shafter (local) to good business 15, 16. The Heart of Chicago 26. Vaudeville April 11-16.

GREENFIELD.—Opera House (Thomas L. Lawler, manager): Mr. Beane from Boston 18; fair audience, giving satisfaction. The Heart of Chicago 31.

GARDNER.—Opera House (George E. Sandercock, manager): The Heart of Chicago 29. A Stranger in New York April 2.

MICHIGAN.

GRAND RAPIDS.—Powers' (O. Stair, manager): Fanny Rice in At the French Ball amused two very large audiences 18. This was the star's second visit this season, and to say that she is a general favorite here would be putting it mildly. Never Again 22. Scalchi co. 23. Hi Henry's Minstrels 25, 26.—GRAND (O. Stair, manager): The Curse of God before a fair audience 19-22; co. in as good as play is laid, which is saying a great deal; the scenic effects and mountings were praise-worthy. Katie Emmett made her annual visit 21-23 and stood the people up at each performance of The Waifs of New York. The Rays 24-26.—ITEM: Grace Kimball, of Never Again, is a Grand Rapids girl, and was received right royally by her host of acquaintances and admirers.

COLDWATER.—Tribble's Opera House (John T. Jackson, manager): Tony Farrell in The Heartstone 18; ordinary business; inclement weather; satisfactory performance. A Breezy Time 22. Other People's Money 28.—ITEM: Manager Jackson has begun alterations of the house for the coming season, which will give Coldwater one of the most complete one-night stand theatres in the State.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): The Heartstone 18; fair business. Never Again 24. Katie Emmett 28. The Dazzler 29.—ITEM: Local theatre patrons are pleased with the announcement that William Courtleigh will bring a stock co. to this city for the summer season.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): Alone in Greater New York 17; light house; cast and scenic effects good. A Breezy Time 18; small audience; co. capable. Never Again 21. Scalchi, Concert co. 22. Hi Henry's Minstrels 24. Katie Emmett 26.

BATTLE CREEK.—Hambelin's Opera House (E. R. Smith, manager): Fanny Rice in At the French Ball 18 delighted a good house. A Breezy Time 21; fair house, with fair satisfaction. Gliser's Opera co. April 5. Under the Dome 14.

LANSING.—Baik's Opera House (James J. Baik, manager): Fitz and Webster in A Breezy Time 19; fair house. Naboo, a Hindu magician, drew good audience 23, giving satisfaction. The Dazzler April 1. Under the Dome 5.

MUSKOGEE.—Opera House (F. L. Reynolds, manager): Fanny Rice in At the French Ball delighted large audience 17. Davis U. T. C. to S. R. O. 19. A Breezy Time April 2. Lewis Morrison 9. Walker Whiteside 11, 12.

MANISTE.—Opera House (Edward Johnson, manager): Simon Comedy co. 14-19; good business; performances excellent. Plays presented: The Factory Girl, Ticket of Leave Man, My Mother-in-Law, Rip Van Winkle, and Chimney Corner.

SAULT STE. MARIE.—Soo Opera House (C. W. Given, manager): Clay Clement in The New Dominion 18; performance excellent; full house. Columbian Comedy co. 21-26.

LUDINGTON.—Opera House (U. S. Grant, manager): Mayo, the magician, to full house 17; audience pleased. Simon's Comedy co. 21-25.

SAGINAW.—Academy of Music (J. H. Davidson, manager): The Heartstone 19; small house. Scalchi co. 24. Never Again 25.

OWASSO.—Salisbury's Opera House (Burdus Brewer, manager): Fitz and Webster 21.

NILES.—Opera House (E. H. Robinson, manager): Fitz and Webster in A Breezy Time 17; good house; audience pleased. Davis U. T. C. 26.

PLINT.—Stone's Opera House (Stone and Thayer, managers): The Heartstone pleased a fair-sized house 17.

ADRIAN.—New Crosswell Opera House (C. D.

Hardy, manager): The Heartstone 18; large house; fair satisfaction. A Breezy Time 24. Katie Emmett 30. Under the Dome April 6. The Gals 7.

ANN ARBOR.—Athens Theatre (L. J. Llesmer, manager): A Breezy Time 29. Under the Dome April 4.

MINNESOTA.

DULUTH.—The Lyceum (E. Z. Williams, manager): Baggatto Italian Grand Opera co. 14-18 (extended engagement); fair business; splendid performances. Lieutenant Peary 18; small but pleased audience. The Dazzler 21; good business; performance satisfactory. Lewis Morrison 22. Henshaw and Ten Broeck 26. Ole Olsen 28.—ITEMS: The Royal Italian Opera co. have reorganized under the name of the Baggatto Italian Grand Opera co.—Clay Clement, booked for 24, 25, canceled.

ST. CLOUD.—Davidson Opera House (E. T. Davidson, manager): Tim Murphy in Old Innocence to a fair and appreciative audience 17. A Texas Steer 19 was fully appreciated by a good audience. Kate Putnam, Maurice Freeman and Will H. Bray were excellent.

HANKATO.—Theatre (Jack Hoefler, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 19; S. R. O.; co. excellent. South Before the War 22; top-heavy house. J. J. Lewis 25. Clay Clement 28.—ITEM: The local Elks gave John E. Henshaw a reception after the performance 19.

WINONA.—Opera House (J. Strasslipa, manager): Joe Flynn in McGinty the Sport 14; fair house; performance ordinary. A Texas Steer 18; good business; strong co. Lieutenant Peary 23. South Before the War 25.

ST. PETER.—Theatre (Hoefler and Hale, managers): South Before the War 21; a packed house; general satisfaction. McEwen, hypnotist, 24-27. Clay Clement 31.

STILLWATER.—Grand Opera House (E. W. Durant, manager): A Black Tribby 18; fair business. A Texas Steer 18; excellent satisfaction and large audience.

FERGUS FALLS.—Lyceum Theatre (W. R. Smith, manager): McPhee's Repertoire co. 21-26.

ALBERT LEA.—Opera House (J. A. Fuller, manager): South Before the War 18; excellent performance; S. R. O. Clay Clement 9.

MISSISSIPPI.

NATCHEZ.—Temple Opera House (Clarke and Gardner, managers): James Young April 1, 2.—ITEM: Clarke and Gardner are now general representatives of the Big Four circuit, composed of Natchez, Greenville, Columbus, and Jackson, Miss.

MOBILE CITY.—Opera House (W. R. Canton, manager): La Petite Eileen in A Southern Kid 19; large and pleased audience. Brother for Brother 24. A Night Off April 11.

COLUMBUS.—Opera House (P. W. Mear, manager): Wang (return engagement) 23. James Young, booked for 26, canceled on account of railroad connection.

MERIDIAN.—Grand Opera House (L. Rothenberg, manager): The Girl from Paris 26. James Young 28.

MISSOURI.

ST. JOSEPH.—Tootle Theatre (C. U. Philleay, manager): Monroe and Hart in The Gay Matinee Girl 19; large house; co. mediocre. Shore Acres 20, 21. Miss Francis of Yale April 1. Catwaded Theatre (E. S. Brigham, manager): The Flints, hypnotists, 21-26; large house.

MEXICO.—Ferris Grand Opera House (Gentry and Worrell, managers): Chase-Lester Theatre co. 14-19 presented Little Joe, Texas, Monte Cristo, Crystal Cross, Rip Van Winkle, and vaudeville; performances first class. Remenyi 21.

SPRINGFIELD.—Baldwin Theatre (W. L. Porterfield, manager): Warner Comedy co. 14-19, presenting Hidden Hand, Dada and Didiars, A Circus Day, After the Ball, and Mercie's Marriage; good business.

MOBERLY.—Hegarty's New Opera House (P. Halloran, manager): Chase-Lester co. opened five nights 21, presenting The Gypsy Queen to a full house; audience delighted. Remenyi 25. A Thoroughbred 28.

WARRENSBURG.—Magnolia Opera House (Hartman and Markward, managers): Frank A. Wade's Comedians 17-19; poor performances and business.

JOPLIN.—Clue Theatre (George B. Nichols, manager): The Flints, hypnotists, 14-19; big business. A Thoroughbred 25; fair business; co. poor.

MANNIBAL.—Park Theatre (J. B. Price, manager): Darkest America 17; packed house. Uncle Josh Sprucey 24, 25. Holden Comedy co. 28-April 2.

Francis of Yale 20.—THE FUNKE (F. C. Zehrung, manager): A Breezy Time 17; good house; audience pleased. Shore Acres 23, 24. A Hired Girl 25.—ITEM: Frank C. Zehrung, manager of the Funke, and local manager of the Grand, Peoria, Ill., is in the city looking after his interests here.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (B. J. Bartenbach, manager): Cook's Comedians in Our Flat 18; poor business; stormy weather. Burk's U. T. C. 24. Spooner Dramatic co. 24-April 2.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): Calhoun Opera co. 14-15 in La Grande Duchesse, Amorita, and Fra Diavolo; fair business; pleased audience. Side Tracked 25. James A. Herne 26. The Gay Matinee Girl canceled 18.

PERMONT.—LOVE OPERA HOUSE (C. A. Osborn, manager): A Breezy Time 18; light business 15. Spooner Dramatic co. opened 21 for a week to fine business in The Pearl of Savoy; capable co. A Hired Girl 25.

BROOKLYN.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Imperial Concert co. 18; good business; performance fair. Burk's U. T. C. 23. Spooner Dramatic co. April 4.

WAHOO.—OPERA HOUSE (Thomas Kilian, manager): A Breezy Time 18; good business; audience pleased. Side Tracked, booked for 28, changed to 26.

FALLS CITY.—THE GEHLING (John Gehling, manager): The Gay Matinee Girl 18; good house; gave satisfaction. Side Tracked 22. Tennessee Jubilee Singers 24. John Dillon 31.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Our Flat 23; good house; satisfactory performance. Shore Acres 28.

KANSAS.—OPERA HOUSE (R. L. Napper, manager): Our Flat 17; poor business; co. excellent. Under the Dome April 5.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): A Stranger in New York 22; pleased a crowded house. The Heart of Chicago 23, 24. Secret Service 25.—New Elm Street Theatre: Dark.—ITEM: George S. McFadden, former manager of the Elm Street, completed his labors here and left for New York 22.

DOVER.—CITY OPERA HOUSE (George H. Demerit, manager): Rice's Comedians opened for a week 21, pleasing a large audience.—ITEM: Charles K. Harris, of the Bennett-Moulton co., will manage the Central Park Theatre this summer.

CLAREMONT.—OPERA HOUSE (O. E. Rand, manager): A Stranger in New York 21; R. O. 18. Otis Harris and William Devere made great hits. Rejected 20.—ITEM: William Devere sends regards to Big Hall, and will send him the menu for the next Forty Club dinner.

NASHUA.—THEATRE (A. H. Davis, manager): Twelve Temptations gave a satisfactory performance to good house 18. Corne Paterson co. opened for a week to S. R. O. 21. Murray and Mack 31.

HESTER.—OPERA HOUSE (J. D. P. Wingate, manager): The Tarrytown Widow remained over 17; performance excellent.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): A Stranger in New York 21; good co. and attendance.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): A Stranger in New York 21; pleased a medium house. The Heart of Chicago April 4.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Augustus Daly's admirable co. presented The Magnificent and the double bill, The Subtleties of Jealousy and Number Nine, 21-22; the performances were refined, artistic and thoroughly enjoyable; audience appreciative, but lacking in numbers. Julia Marlowe 23-April 2. The Wedding Day 4-5.—JACQUES THEATRE (M. J. Jacobs, manager): An Evening at the Opera 21.—ITEM: A Guilty Mother 22-April 2. Drew Mack 31-32.—COLUMBIA THEATRE (G. W. G. Mohawk in Wep-to-No-Mah was warmly welcomed 21-22; in acceptance, but star the centre of attraction; business opened very good. U. T. C. 23-April 2. A Gay New Yorker 4-5.—ITEM: J. C. Starnes will manage a theatre at New Brunswick, N. J., a house is to be erected for him, to be opened Nov. 1. C. E. KERR.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Guy Brothers' Minstrels to good house 18; performance well received. Kronold Concert co. to a fair house 21. The Passion Play did light business 21, 22. Robert Fitzsimmons April 2. Jackson 14-15.—LYCEUM THEATRE (A. H. Morrison, manager): Rosabel Morrison in Carmen 18. My Boys (return date) 21; good satisfaction; fair house. My Friend from India 31. Sol Smith Russell April 4. Mr. Beane from Boston 11.—ITEM: At the regular meeting of Elizabeth City Lodge, No. 28, R. F. O. 14 ten candidates were nominated. The lodge is steadily increasing its membership and bids fair in time to compare with any organization in the State.—Next season Richards and Canfield will produce a new three-act comedy, the name of which has not been decided upon. My Boys will probably be taken off in April, and rehearsals for the new play will start at once.

PATERSON.—OPERA HOUSE (John J. Goetz, manager): Piney Ridge 21-22; small but delighted audience. My Boys, with Richards and Canfield, failed to draw well 24-25; co. good and pleased. The Prisoner of Zenda April 1. 2. Miles Ideal Stock co. 4-5.—KIDNEY THEATRE (H. E. Toover, manager): The Palace of New York 18; liberal patronage; much better than the merits of the co. deserved. Alma Chester co. 25-April 3.

TRISTON.—TAYLOR OPERA HOUSE (T. B. Taylor, manager): Robert G. Ingersoll attracted a fair audience 18. Waite's Comedy co. opened 21 for a week; attendance fair considering bad weather. The Wedding Day April 2. Sol Smith Russell 3. Madame Modjeska 13. The Gormans 14. Bennett and Moulton 15-21.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Harkins and Barbour's New U. T. C. 17-19; good co.; good business. Arnold Wolford's Stock co. 21-26 to fair business. Agnes Sorma 27. Rachelle Benard 28-31.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Mrs. Tom Thumb and Lilliputian Specialty co. to fair business 18; pleasing performance. Guy Brothers' Minstrels 21; good audience and performance. The Tarrytown Widow 31.

ORANGE.—COLUMBIA THEATRE (John T. Platt, manager): Arrah-na-Pogue (local) 17; play handsomely staged and parts well interpreted.—MUSIC HALL (George P. Kingsley, manager): Waite Comedy co. April 4-9. Joseph Jefferson 29.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): A Gay New Yorker 22; fair business; performance good. Guy Brothers' Minstrels 24.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): A Gay New Yorker 21; business fair; performance good.

ASSAURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): A Gay New Yorker 18; fair business; co. good. The Gormans April 15.

PLAINFIELD.—STILLMAN THEATRE (Mase Edwards, manager): The Sages, hypnotists, 21-24; fair business. Waite's Comedy co. 25-April 2.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (L. A. McKee, manager): Captain Jack Crawford 15; small but pleased audience.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (E. Piper, manager): A Jay in New York 24.

NEW YORK.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): The Passion Play, in twenty-three tableaux, before small audiences 17, 18. A feature was the singing by May Wentworth. A Milk White Flag 22 amused a fair-sized house. The co. included John W. Dunne, George Tallman, F. B. Glenn, W. J. Deming, Frank Camp, John S. Marble, L. J. Loring, James R. Smith, Louise Gunning, Lansing Rowan, and Mary Marble, who was especially attractive. Her juvenile make-up, impersonation and songs are very clever. Otis Skinner 24. A Southern Romance 24. Cumberland 31 28. The

Wedding Day 29. The Idol's Eye 31.—LELAND OPERA HOUSE (C. E. Smith, manager): Humanity 17-19; pleased a large audience who liked the play upon sensation. A vanderbilt co. selected from the best in New York opened 21 for a week, and the advance sale indicates large house. The co. includes Patrice, assisted by Alf Hampton, in A New Year's Dream, which is very cleverly presented; Joseph Hart and Carrie De Mar in The Quiet Mr. Gray, Lydia Barry and George Felix, T. W. Eckert (formerly of this city) and Emma Berg, Ray L. Royce, and Albertus and Bartram, winners of the Indian club. The entertainment is amusing and refined. A Boy Wanted 28-31. Reilly and Woods co. 31-April 2.

SYRACUSE.—WHITING OPERA HOUSE (M. Reis, manager): J. L. Kerr, manager: The Hermann gave pleasing performance to good business 17-19. Southern Romance was well given by an excellent co. 22, 23; attendance good. A Milk White Flag 24. Eliza R. Spencer 25, 26. A Contented Woman April 1, 2.—HASTABLE THEATRE (S. S. Shubert, manager): The Salome stock co. continued to please large audience 21-23 in Jim the Penman. Held by the Enemy 24-April 2.—GRAND OPERA HOUSE (George A. Eden, manager): The Woman in Black to average attendance 17-19; good co. Ward and Vokes in The Governors made a big hit 21-23 before packed houses. Gay Girl, of Gotham 24-26. Reilly and Wood's co. 28-31. Misco's City Club 31-April 2.

TROY.—GRAND OPERA HOUSE (S. M. Hickey, manager): Ethel Tucker co. 21-23 in Quenna, Led Astray, Camille, A Peculiar Family, Leah, A Legal Wrong, A Soldier of Fortune, and Cinderella at School. Specialties by Barry and Richards, Lawrence Sisters, Horace Clark, Belle Vivian, and Barry Winman, together with pictures of the Passion Play, which were given mornings. The Wedding Day 29. Bennett and Moulton co. 29-April 2.—RAND'S OPERA HOUSE (Harry G. Rand, manager): Pudd'nhead Wilson, with Edwin Mayo in the title role, 18, 19; co. good; business fair. A Milk White Flag 21; performance and house good. Daly's Passion Play 24-30. The Girl from Paris 31. A Trip to Coontown April 1, 2.

BINGHAMTON.—STOCK OPERA HOUSE (J. P. E. Clark, manager): Kelly and Mason in Who Is Who closed their season here before a small audience 19. Mand Hillman co., under auspices of Binghamton Firemen, began a week's engagement 21, opening in Special Delivery to the capacity; excellent satisfaction. Washburn's Minstrels 24, 25. The Wedding Day 26. B. J. THEATRE (A. A. Fenwick, manager): A Trip to Coontown was greeted by good houses 17-19; pleasing performance. London Gaiety Girls attracted fair-sized houses and pleased 21-23. Robie's Knickerbockers 23-25.

ROCHESTER.—LYCEUM THEATRE (A. E. Wohl, manager): Frank Daniels in The Idol's Eye to big business 25, 26. Theodore Thomas 24. A Contented Woman 25, 26. Otis Harris 27. Robert Fitzsimmons 28. Van Osten's Three Star co. pleased fine houses 21, 22, appearing in Dorcas, in the Heart of the Storm, The Chevalier and Miss Galatas. Misco's City Club 23-25.—ACADEMY OF MUSIC (Louis C. Cook, manager): The stock co. appeared in Our Regiment 21-23. Danter 24, 25, and fine audience ruled during the week. Only word of praise are due the organization for their general good work.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Waite's Comic Opera co. 21-23; first-class co.; good houses. Herman Waldo, of the co., became ill while here and was taken to the City Hospital. He is now improving. Robert Hilliard 24. A. G. Field's Minstrels 25. Fenwick's Minstrels 26. John Kerr, of the New Wisting, and Sam S. Shubert, of the Bastable, Syracuse, were in the city 21 and witnessed the Waite Opera co. Mr. Kerr is negotiating with the co. for a summer season of opera at his home.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Robert Hilliard in Last Twenty-four Hours 24; good audience; much enthusiasm. The Gormans 25. A. G. Field's Minstrels April 2. Darkest Russia 14.—SINK'S OPERA HOUSE (Samuel Cox, manager): When His Wife's Away 19; fair patronage, giving satisfaction; co. reorganized here. Shannon Comedy co. 21-23 opened to good business. Plays first half of week as an Independent Convent, The Attorney and Cast Adrift.

GLOVERSVILLE.—KARSON OPERA HOUSE (A. L. Corvill, manager): Tommy Shearer co. opened 21 for a week to S. R. O.; co. evenly balanced and specialties fine; repertoire, A Southern Home, Dangers of a Great City, Son of Monte Cristo, At the Hour of Nine, A Western Princess, A Jolly Night and Robinson Crusoe. Timesboro 31. Fenwick's Minstrels 31. A. G. Field's Minstrels 31. King Dramatic co. 11-13.

UTICA.—OPERA HOUSE (H. E. Day, manager): Washburn's Minstrels pleased very large audience 18, 19. Otis Skinner in Prince Rudolph 22; small but enthusiastic audience. Mand Durbin, Ethel Wintthrop, Ethel Browning, Frederick Moseley, Frank Sylvester, and John H. Weeks were excellent in their respective roles. Joy offerson April 7. The Dazzler 8, 9. W. H. Crane 12.

PORT JERVIS.—GRAND OPERA HOUSE (Jacob Kadel, manager): Gonzalez Comic Opera co. 21-24 in La Mascotte, Chimes of Normandy, Pinafore, The Bohemian Girl, and Fra Diavolo; excellent and drew well, considering inclement weather. A Trip to Coontown 25. Guy Brothers' Minstrels April 2. Keller 4.

GOODESBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Daniel B. Ryan co. opened for a week 21 to S. R. O.; good co.; repertoire, The Editor, The Lost Paradise, The Fatal Wedding, Ingomar, Jim the Penman, and The Circus Girl. A. G. Field's Minstrels 31.

POUNCEKNOPPE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): The Sporting Duchess pleased two large audiences 18. Bennett-Moulton co. opened for a week 21 in Darkest Russia to a packed house; performance fair. The Prisoner of Zenda 23. The Wedding Day April 1.

JAMESTOWN.—ALLEN'S OPERA HOUSE (E. F. Allen, manager): Ullie Akerstrom co. opened for week 21 to S. R. O., presenting A Strange Marriage, A Bachelor's Housekeeper, Under the City Lights, The Crushed Tragedian, The Egyptian Dancer, Cigarettes, and A Walk in London. Ullie Akerstrom is a great favorite here. Keller 24. A Black Sheep 31. A Baggage Check April 1. Robert G. Ingersoll 21.

LITTLE FALLS.—CHORONITE OPERA HOUSE (E. A. Conyne, manager): Graphophone 17-19; good business. Robert Hilliard in A New Yorker 22; excellent performance; fair house.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Washburn's Minstrels 21; good business; audience pleased. A Boy Wanted 25.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Kelly and Mason in Who Is Who 19; general satisfaction. Andrews Opera co. 21, 22; pleased large audiences. Robert Hilliard 31. The Gormans April 1.—METROPOLITAN THEATRE (C. H. McGonagall, manager): Dark.

AUBURN.—BUSTIS OPERA HOUSE (E. S. Newton, manager): Otis Skinner in Prince Rudolph pleased a fair sized audience 17. Ole Olson to a small house 18. Andrews Opera co. presented Martha and Cavallaria Rusticana 21, 24; crowded house; performance excellent.

NORFOLK.—SHATTUCK OPERA HOUSE (B. Ososki, manager): The Wizard of the Nile was greeted with genuine enthusiasm by an audience that tested the capacity 17. A Hired Girl gave entire satisfaction to large audience 21. Graphophone 30-April 1. Gorton's Minstrels 31.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Andrews Opera co. in Martha 17; large audience; co. strong. Ole Olson 20; fair business and performance. A Contented Woman April 15.

ELIZABETH.—LYCEUM THEATRE (M. Reis, manager): Ole Olson 23; fair house. Frank Daniels 24. Chauncey Olcott 25. Ullie Akerstrom 26-April 2.

LOCKPORT.—HODON OPERA HOUSE (Knowles and Gardner, managers): A Contented Woman 24. A Black Sheep April 2. A. G. Field's Minstrels 7.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): A Southern Romance 15; light business; fine performance. The Prisoner of Zenda 20.

NORWICH.—CLARK OPERA HOUSE (L. B. Bennett, manager): Washburn's Minstrels 22; large house; excellent show. The Gormans 31. Gonzalez Opera co. April 7.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Graphophone 21-23; good business. Andrews Opera co. 29.

SARATOGA SPRING.—THEATRE SARATOGA (Shariot Sisters, managers): The Gormans in Mr. Beane from Boston 24; large and pleased audience.

Tommy Shearer co. 25-April 2. A. G. Field's Minstrels 12.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): When His Wife's Away 17; unsatisfactory performance; small house. Ole Olson 19; pleased a small house. Washburn's Minstrels 24. Graphophone 25, 26. Robert Hilliard 29.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): A Guilty Mother drew large audience 18; gave satisfaction. A Gay New Yorker 23. Gonzalez Opera co. 29-30.

BALLSTON SPA.—SANDS OPERA HOUSE (William H. Quinn, manager): Ole Olson 15; small house; poor satisfaction. A Boy Wanted 21; pleased a fair audience.

FONDA.—OPERA HOUSE (E. B. Hodge, assistant manager): Rhapsody in Blue 25-April 2.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager): A Boy Wanted 19; good house; performance good. The Gormans 25.

OWEGO.—WILSON OPERA HOUSE (J. H. Boardman, manager): Eliza R. Spencer present. d Othello 23; large house; meritorious rendition.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): A Boy Wanted to a top heavy house 17; did not give satisfaction.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Guy Brothers' Minstrels April 1.

HUDSON.—OPERA HOUSE: Markham's Stock co. 25-April 2.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Dark.—ITEM: Manager Heckman is putting in steam heat throughout the whole house.

PERM YAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager): The Wizard of the Nile 18; good performance; good business. Darkest Russia 25. Andrews Opera co. 29.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Ole Olson pleased an average house 17. Ward and Vokes 24. Cumberland 31 30. A. G. Field's Minstrels April 1. The Cherry Pickers 13.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Arnold Wolford Stock co. 17-19 opened to good business and gave satisfaction, presenting The Dazzler, Master and Man, The Brand of Cain, and the Mysterious Ullie Akerstrom co. April 4.

WELLSVILLE.—BALDWIN'S THEATRE (A. Bathbone, manager): Old Southern Life to good business 17.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A Southern Romance 20.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Washburn's Minstrels April 6.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): His Excellency to light business 23; performance fair. Edwin Travers in The Private Secretary 24. Travers (return date) April 4.

—ITEM: The managers of the Academy expect to commence the new improvements on the house early in the summer, and will have sufficient stage room to play the largest co. on the road next season.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): E. A. Davis 19 in His Excellency; poor business. Edwin Travers 21 in The Private Secretary; fair business; co. good. Same co. 24 in A Jolly Night; poor business.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): His Excellency 25. Edwin Travers April 4, 5. John Griffith 19.

FAVETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Old Farmer Hopkins 24. His Excellency 28.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Lieutenant Peary, the explorer, 15; small audience. A Stranger in New York, with Anna Boyd and Joseph Coyne leading the fun makers, 17 to large business; receipts \$400. The co. cut their performance considerably, having to catch a train. As a result the audience were greatly disappointed. Nellie McHenry 23. Tim Murphy 24. Katie Putnam in A Texas Steer 24. A Bachelor's Honeymoon (return) 29. Marie Wainwright April 4.—ITEM: A Stranger in New York will close its season May 29.—J. R. Stockdale please write.

ALBANY.—METROPOLITAN THEATRE (E. J. Lander, manager): A Stranger in New York to good business 18; satisfactory performance. Joseph Coyne, Charles Dungan, Steve Maley, Anna Boyd, and Camille Cleveland deserve special mention. Tim Murphy 24. A Texas Steer 25. Nellie McHenry 25. A Bachelor's Honeymoon 29. McGinty the Sport April 4.—ITEM: Manager Lander, who has been spending some weeks at Mount Clemens, is reported much improved in health, and expected home about April 1.

BISMARCK.—ATHEANEUM (J. D. Wakeman, manager): Nellie McHenry in A Night in New York 19; good house; Miss McHenry is as jolly as ever, and Joseph W. Waterhouse deserves particular mention. A Bachelor's Honeymoon 29.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Lieutenant Peary was unable to lecture 14 owing to severe storm.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Robert Downing in Damon and Pythias to a small house 15; Doctor C. Adams, a local smut, snarled the role of Pythias and did fairly well. Francis Wilson (return engagement) to a crowded house 18; Half a King was produced in the same faultless and pleasing manner as characterized its former appearance, and the untouchable and versatile star, supported by Lulu Glaser, the embodiment of grace and vivacity, and a most excellent co., made an emphatic hit; the demands for Mr. Wilson at the end of the second act called for an impromptu acknowledgment, which he gracefully and wittily delivered.—PARK THEATRE (Harry E. Feicht, manager): Blue Jeans 17, 18; S. R. O.; general satisfaction. Hopkins Tragedian in Michigan 21; S. R. O.; a most refined and pleasing specialty performance.—ITEM: Ariel Barney reports that Manager Feicht's direction of Francis Wilson for the first week was the largest business he has ever played to in a succession of one-night stands. The indications for the second week are equally as brilliant. J. W. WIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Walker Whiteside in The Merchant of Venice 15; medium house; Mr. Whiteside's Shylock was masterly; support good. Fields and Hanson's Minstrels 18; small house; programme strong in dancing.—ITEM: John Sainpalle and Gray B. Miller, of the Whiteside co., are going to play the Summer resort in Michigan with a strong repertoire co. which they are organizing.—Mr. Whiteside addressed the High School pupils here.—The Mr. and Mrs. Robert Wayne co. spent Sunday, 20, here.—Lizzie Smith has joined the Wayne co. as director. Lizzie Goodwin and Harry McAvoy have closed with the same co. W. H. MCGOWN.

AKRON.—GRAND OPERA HOUSE (W. A. Albough, manager): Stetson's U. T. C. 18; crowded house; general satisfaction. The Rays in Hot Old Time 21; performance good; medium house. When London Sleeps 22; performance fair; fair-sized house. She 23; co. good; house comfortably filled. Francis Wilson 24. Theodore Thomas 25. Modjeska 30. Robert G. Ingersoll 31. A. G. Field April 2.—ASSEMBLY THEATRE (W. G. Robinson, manager): Fay Foster Extravaganza co. 18, 19; good performance; fair house.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Fanny Davenport 17-19 in La Tosca and Cleopatra. My Friend from India 21-23 to poor houses.—PEOPLE'S THEATRE (S. W. Brady, manager): The Sunshine of Paradise Alley to the capacity 17-19; co. excellent. Superbia in Michigan 21 with a new tricks, bright music and pretty girls keep the pantomime fresh and new at all times.—MARTIN PERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Under the Dome 18; excellent performance; fair business; bad weather. The Haunted Mill (local) 18 to packed house. Miller, Simon and Wallace gave a poor performance 19 to poor business. Joshua Simpkins 21.—ITEM: Manager Miller intends to remodel the interior of the Opera House this summer. New scenery will also be put in.

SANDUSKY.—NIMMAN OPERA HOUSE (Charles Baetz, manager): Hi Henry's Minstrels 17; excellent

performance; S. R. O. Stuart Robson in The Henrietta delighted a large and enthusiastic audience 18. Kate Claxton in The Two Orphans to a fair audience 22. Captain Jack (local) 23. The Dazzler Concert co. 29. Cleveland Stock co. 30. The Dazzler April 2. Fields and Hanson's Minstrels 4. Robinson's U. T. C. 9. The Missouri Girl 12.

BRYAN.—JONES' OPERA HOUSE (L. D. Bentley, manager): J. S. Burdett, lecturer, 16; small house; did not lecture. Fanny Rice in At the French Ball 21; fine audience; great satisfaction. The Real Widow Brown canceled 18. Empire Stock co. April 18. Porter J. White in Faust 18. Other People's Money 20.—ITEM: The Fanny Rice co. report big business everywhere. They closed at Grand Rapids to

HANSON.—GRAND OPERA HOUSE (F. B. Arnold, manager): Walker Whiteside in The Merchant of Venice 15; pleased a good audience. Mr. and Mrs. Robert Wayne co. 14-19 in Jim the Penman, The Man from Klondike, Forgiveness, The Plunger, and Inherited; co. fair. Francis Wilson 21 in Half a King; very large house; excellent performance. Faust 24.

DEFIANCE.—CITIZENS' OPERA HOUSE (Ed S. Bronson, business manager): Hi Henry's Minstrels 21; S. R. O. Chimmie Fadden 31.—ITEM: Manager Bronson found it necessary to close the season with Chimmie Fadden on March 31 owing to a misunderstanding with the owners of the house.

YOUNGSTOWN.—OPERA HOUSE (Eugene Hook, manager): Stetson's U. T. C. 17, with a number of excellent specialties. C. E. Fitzgerald in The Foundling 18. Thomas E. Shea in The Man-of-War's Man 21-26; good business; the patriotic spirit of this play appeals strongly to audiences.

STEUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): Fay Foster's co. 18; small house. A Contented Woman 19 (Elks' benefit); large and pleased audience; Belle Archer made a pronounced hit. James B. Mackie 21 and Keller 22 had fair houses.

NEWARK.—MEMORIAL AUDITORIUM (J. B. Rombrugh, manager): A Contented Woman (return engagement) 17; good house; pleased audience. Francis Wilson in Half a King 19; packed house; the star was ably assisted by Lulu Glaser and excellent co.; Mr. Wilson responded to three curtain calls after each act. Fanny Rice 24.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): The Pulse of New York 10; fair business; performance good. Daisy the Missouri Girl 12; tophheavy house. A Contented Woman 16; S. R. O.; performance fine. Belle Archer and Bonnie Lottie made distinct hits. Empire Stock co. 21-23. Cherry Sisters April 1. White's Faust 9.

EAST LIVERPOOL.—NEW GRAND James Norris, manager: A Contented Woman 18; pleased a full house. McFadden's Row of Flats 19; big business; best satisfaction. Peters and Greene's co. April 4-11.

CANTON.—THE GRAND (M. C. Barber, manager): When London Sleeps to fair business 21. Francis Wilson in Half a King drew an immense audience 22 and pleased every one.

ATHENS.—OPERA HOUSE (Miller and McCune, managers): Robert Downing in Damon and Pythias 22 proved a small benefit to the local K. of P. owing to lack of work on lodge's part; performance pleasing. Stetson's U. T. C. 23. Amy Whaley Concert co. April 4.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Davis Brothers' U. T. C. 23.—ITEM: The recent floods are causing much inconvenience to the theatrical companies in this section in filling their dates.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Kate Claxton in The Two Orphans 23; light business.—AUDITORIUM (M. H. Haskell, manager): Up Side Down (local) 24. The Dazzler April 4. Washburn's Minstrels 9.

LIMA.—FAUNT OPERA HOUSE (Howard G. Hyde, manager): A fair house greeted Stuart Robson in his excellent rendition of The Henrietta 18. Colonel Thompson's Triple Alliance to a small house 19. A Hired Girl pleased a good house 22. When London Sleeps 24. A. G. Field's Colored Minstrels 25.

TIPPIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): When London Sleeps 23; good house; general satisfaction. A. G. Field's Colored Minstrels 25.

MAINFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Robert Mantell and excellent co. presented A Secret Warrant to a good audience 17; one of the best attractions of season. Katie Emmett 31. Superba April 2. Wilson Theatre co. 4-9.

LORAIN.—WAGNER OPERA HOUSE (H. S. Barrett, manager): The Two Orphans (local), directed by Clifford I. Verne, 17 and 19; audience pleased.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Three Bostonians (Elks' benefit) 30. Stetson's U. T. C. 31. Macaulay-Patton co. April 11.

houses; fair co. Joshua Simpkins April 1. Davis U. T. C. 2.

GREENFIELD.—Opera House (Heldingfeld and De Poy, managers): Willis Irwin to large house 24. Stetson U. T. C. 20. Macaulay-Patton co. April 4.

BACVUS.—VOLLBATH OPERA HOUSE (V. R. Chesney, manager): Fanny Rice in At the French Ball 25; receipts \$300. Fields and Hanson's Minstrels 25.

OKLAHOMA TERRITORY.

PERRY.—Opera House (George Todd, manager): John Dillon in Bartlett's Road to Saltville 1; good house; fair satisfaction.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Town Topics 25.

BAKER CITY.—RUST'S HALL (L. E. Freitag, manager): Georgia University Minstrels 1; S. R. O. performance fair.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Elroy Stock co. closed a week of fair business 19, presenting The Midnight Alarm to a well-pleased audience; business was not as large as usual, owing to the Lenten season. A farewell concert was tendered Miss Annie Wynn, a prima donna and amateur actress of note of this city. 22. Darkest Russia 23; small house; excellent performance. My Friend from India 24. Madame Janaschek 25.—HENSCHER'S THEATRE (John Henschler, manager): Dark.—IREM: Bert Koenig, manager of the King Dramatic co., visitors relatives here 21.—Summer theatricals at the Glen Summit, Pa. Hotel have not paid in the past and will not be made a feature this season.—Anna L. Dunkel, of the Boston College of Oratory, has taken quite a number of dramatic students in this county. The first recital was given at the Palace Theatre, Gettysburg 22.—The Potomac Elks were the guests of Alma Chester's co. at the Academy of Music 22.

R. W. SHERKINGHER

SCRANTON.—LYCEUM (Reis and Burgunder, managers): Creston Clarke in The Last of His Race and David Garrick 18; good business; great satisfaction. Chaucery Oicott 23. The Old Coat 31. Janaschek April 1.—ACADEMY OF MUSIC (Reis and Burgunder, managers): King Dramatic co. 21-25 presented The Stowaway. The Lights of London. The Power of the Press. All the Comforts of Home. The Paymaster. The Wages of Sin. The Lady of Lyons. and The White Rat to immense business; personal hits were made by Richard Collins and by John McDonald, who is the cleverest boy dancer ever seen here. Sawtelle Dramatic co. will present On the Hudson. The Streets of New York. The Captain's Mate. Rosedale. Maine and Georgia. Under the British Law. Around the World in Eighty Days. and True as Steel 24-25.—LINDEN THEATRE (N. H. Brooks, manager): The stock co. presented U. T. C. 21-23 to fair business. Reddy the Mail Girl 24. Fanchon the Cricket 31-April 2.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): A Baggage Check 18; good co.; fair house. 8 Belts 22; large house. Cissy Fitzgerald in The Foundling 23. Robert Fitzsimmons 24. Castle Square Opera co. 25. The Sporting Duchess April 1. Katie Emmett 2.—NEW MONTELEONE THEATRE (Edwin Young, manager): Watson Sisters Burlesque co. 21-23. S. R. O. Harris Burlesque co. April 4-9. Carlisle Vaudeville co. 11-16.—IREM: Manager Young, of the New Mountain City Theatre, has organized a high-class musical novelty co. to play Summer park dates, opening April 25 and playing six weeks of two and three night stands before the park season opens.

CARLEISLE.—SIXTH AVENUE OPERA HOUSE (George Yeager, manager): A Baggage Check 16; fair house; excellent performance; James T. Kelly, Raymond Finlay, Annie Sanford, Eva Kelly, and Tricie Wade deserve special mention.—IREM: The new opera house is progressing rapidly and will be ready to open in August. Markley and Appell, managers of the Harrisburg and Pottsville theatres, have leased it.—Joseph C. Kissell, of Miss Philadelphia, has arrived home from Seattle.—Lew Dale, of Dale and Earl, was home for a few days this week.—Max Hugo, the old-time clown, may take the Bijou, at Harrisburg.—The Chimes of Normandy is in active rehearsal under the direction of George N. Brandon.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): McFadden's Row of Flats pleased a large audience 16. A Black Sheep gave a very satisfactory performance to good business 18. Cissy Fitzgerald in The Foundling 19. An exceptionally strong and well-balanced co., headed by Belle Archer, presented A Contented Woman 21. Despite very inclement weather, Keller drew a good audience 23, giving his usual fine performance.—IREM: Mrs. T. R. Beatty has resumed her old position as pianist of the Opera House orchestra.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): W. H. Powers in Shannon of the Sixth pleased a good house 15. James T. Kelly in A Baggage Check 19 to a good house; specialties good. Raymond Finlay and Lottie Burke contributed largely to the pleasure of the evening. Robert Fitzsimmons co. 21; packed house; performance not up to expectations. Cissy Fitzgerald 22. Katie Emmett April 1. The Sporting Duchess 2. Cissy Fitzgerald in New York 6. The Wizard of the Nile 12.—Opera House (J. E. Ellis, manager): James B. Mackie April 2. Ethel Tucker 4-9.

YORK.—Opera House (B. C. Pentz, manager): Rosabel Morrison in Carmen 17. The Isle of Champagne drew a good house 21. Richard Golden and Maud Lillian Berri were pleasing. Katherine Germaine, who was billed as a co-star with Mr. Golden, did not appear, owing to illness. She was well known here, having spent considerable time in the city. Her absence was a disappointment to her friends. The Heart of Chicago 22; fair house; co. good. My Friend from India 24. Joe Ott 25. The Sporting Duchess 31.

WILKES-BARRE.—THE NESHITT (M. H. Burgunder, manager): The Brownies 18, 19. Chaucery Oicott in Sweet Innisarra 22; S. R. O. Colonel Robert G. Ingersoll lectured 24 to large audience. Janaschek 31. Richards and Canfield April 1. The Old Coat 2.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Miles Ideal Stock co. 21-23, presenting Michael Strogoff, New Mexico, Circus Girl, Unknown, Blacksmith's Daughter, Fair Rebel, U. S. Signal Service, large and pleased audiences. King Dramatic co. 25-April 2.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Sawtelle Dramatic co. closed a fair week's business 19. My Friend from India (return engagement) to a large house 23. The Isle of Champagne pleased a good audience 24. Lala-die's Faust 25. Creston Clarke 26. Robert Fitzsimmons 28. De Wolf Hopper 29. The Sporting Duchess 30. Castle Square Opera co. 31. Joseph Greene co. April 4-9.

NEADVILLE.—ACADEMY OF MUSIC (E. A. Hemstead, manager): Josie Mills co. 15-19 in Forget-Me-Not, My Old Kentucky Home, Master and Man, Fabio Romani, Our Bitterest Foe, and The Street Waifs of New York; poor business. A Contented Woman 22; good business; pleased audience. A Black Sheep 28.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Heart of Chicago 17. The Isle of Champagne 19. Sawtelle's Dramatic co. gave On the Hudson, Streets of New York, Maine and Georgia, True as Steel, The Captain's Mate, Under the British Law, and Around the World in Eighty Days 21-25.—GRAND OPERA HOUSE (George M. Miller, manager): Dark.

ALLENSTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Brownies 18. The Isle of Champagne 17; excellent co.; good audience; Maud Lillian Berri was excellent and Richard Golden very humorous. Wilbur-Kirwin Opera co. opened for a week with Said Pasha 21, drawing a large and pleased audience; Susie Kirwin, a local favorite, received a cordial greeting.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Wilbur-Kirwin Opera co. 14-19 in Said Pasha, The Royal Middy, The Masquerade, The Queen's Lace Handkerchief, Giorio Giorio, Carmen, The Bohemian Girl, Two Vagabonds; fair business. Joseph Green co. 21-25 in The Silver King, Through Russian Snows, The Westerner, and Lend Me Your Wife; fair business.

GREENSBURG.—KEAGGY THEATRE (R. G. Cuthbert, manager): A Baggage Check 21; first-class perform-

ance; fair house. Robert Fitzsimmons co. 22; S. R. O.; poor performance. Gay Masqueraders 25. Robert G. Ingersoll 28. Fanny Rice April 4. Coon Hollow 13.

BUTLER.—PARK THEATRE (George N. Borchardt, manager): McFadden's Row of Flats 17 gave satisfaction to good house. The Wizard of the Nile 24. James B. Mackie 25. Coon Hollow April 10.—IREM: W. F. Huff and George Newman, of this city, will assist in the production of The Mikado at Leachburg, Pa. 23.—Your correspondent can hereafter be found two doors below the Lowry House, on Main Street, where he will be pleased to receive any of the profession at all times.

COLUMBIA.—Opera House (James A. Crowther, manager): Bentfrow's Pathfinders presented The Middleman, The Lightning Express, Below Zero, The Judge, and The Devil's Gold Mine 14-19; medium business; satisfactory performances. The Isle of Champagne 27; Richard Golden and Maud Lillian Berri were well received; good business.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Alma Chester co. closed a week of fair business 19; co. excellent. Repertoire: The Dantes, Wife for Wife, Almost Dishonored, In Danger, Mabel Heath, A Bowery Pearl, The Picket Line, Ticket of Leave, and An American Victory. The Heart of Chicago 23; good business. The Isle of Champagne 25; good house.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Shannon of the Sixth 18; fine performance; fair business. A Baggage Check 22; good performance; fair business. Gay Masqueraders 24. James B. Mackie 31.—IREM: Uniontown Lodge, No. 350, has chartered a car and will attend the institution of Morgantown Lodge, No. 411, 25.

CONNELLSVILLE.—NEW VERA OPERA HOUSE (Charles R. Jones, manager): Carrie Stanley Burri 17-19 in That Klondike Claim, The Dantes, and Monte Cristo; fair performances; fair houses. A Baggage Check 23 pleased a fair audience. James B. Mackie 25.

KANE.—LYCEUM THEATRE (B. N. Jacobson, manager): Old Southern Life 24.—VERBICK'S AUDITORIUM (George Verbeck, manager): Rial and Abby U. T. C. 18; good business; co. below average. Boston Ideals 25-April 2.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): McFadden's Row of Flats pleased a good house 18. Shannon of the Sixth 19; clever performance; large audience. Cissy Fitzgerald in The Foundling 21. A Baggage Check 24. Peters and Green co. 25-April 2.

SHASTOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Elroy Stock co. opened week 21-25 to good business, presenting The White Squadron, Lord of the Midnight Sun, and The Midnight Alarm. My Friend from India 29.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): The Drummer Boy of Shiloh (local) 21, 22 was finely produced and will be repeated 23-25. The Wizard of the Nile 23. Keller 25. Bismarck's Ideals 25-April 2.

BIRWICK.—P. O. S. OF OPERA HOUSE (F. R. Kitchen, manager): Creston Clarke 21 in The Last of His Race to the capacity down stairs; finest production ever seen here. Miles Ideal Stock co. (return engagement) 25-30.

BETHLEHEM.—Opera House (L. F. Walters, manager): Wilbur-Kirwin Opera co. 25-April 2.—IREM: Maud Lillian Berri, of The Isle of Champagne, made a brief visit to her father, E. F. Eberhardt, 13.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Chaucery Oicott in Sweet Innisarra 21. A Trip to Countown 23; good co.; pleased audience. Ethel Tucker co. 25-April 2.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): I. M. R. Spencer, assisted by Isabel Pengra, 18, 19; fair attendance. A Contented Woman 23; first-class entertainment; large business. A Baggage Check April 2.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detweiler, manager): The Brownies 15. Darkest Russia 22; ordinary house.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): The Lady of the Lake (local) 19; good business and performance. A Trip to Countown 21, 22; clever performances; fair business.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Robert Fitzsimmons co. April 1.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Rensel, manager): Keller gave a first-class performance to a crowded house 11. Joseph Murphy in The Kerry Gow 19; full house; pleased. The Wizard of the Nile 24.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): J. S. Murphy in The Kerry Gow 21; fair business and satisfaction. J. S. Murphy in The Kerry Gow 21; fair business and satisfaction. J. S. Murphy in The Kerry Gow 21; fair business and satisfaction.

CORRY.—WEEKS THEATRE (F. L. Weeks, manager): The Wizard of the Nile 21; very good business; satisfactory performance. Old Southern Life 22; top-heavy house. Minnie Seward co. April 18-23.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): June Agnott co. 14-19; poor business on account of Lent; co. good. 8 Belts 24. Grimes' Cellar Door 28. Fanny Rice April 7.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (M. Reis, manager): Darkest Russia 24. Robert G. Ingersoll 25. Van Osten's Three Star co. 25-April 2.

RYT.—CARREL.—G. A. R. OPERA HOUSE (Joseph E. Gould, manager): Langdon Dramatic co. 21-25 in The Noble Outcast, Faust and Marguerite, and Ten Nights in a Barroom. My Boys 31.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Creston Clarke in The Last of His Race 24; fair business; audience pleased. Ray Concert co. 28, 29.

FRANKLIN.—Opera House (J. P. Keene, manager): The Wizard of the Nile 25. A Baggage Check 28.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Kerry Gow 29.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): J. S. Murphy 31.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): J. B. Mackie in Grimes' Cellar Door 23; splendid performance; fair audience. A Baggage Check 25.

ROCHESTER.—Opera House (C. A. Vanderslice, manager): June Agnott co. opened to S. R. O. in The Ranch King 21. Robert Downing 31.

TITUSVILLE.—Opera House (John Gahan, manager): Himmelein's Ideals opened for a week 21 with The Eagle's Nest to S. R. O.

CLEARFIELD.—Opera House (T. E. Clark, manager): 8 Belts 25.

WARREN.—LIBRARY THEATRE (P. R. Scott, manager): A Contented Woman delighted a large house 21. Belle Archer in the principal role met with a very cordial reception. A Baggage Check 26. A Black Sheep 31.

WEST CHESTER.—Opera House (F. J. Painter, manager): My Friend from India 18; performance excellent; fair house.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): My Friend from India 25. Elroy Stock co. 25-April 2.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Katherine Robert co. in repertoire closed a successful week 19 to S. R. O. in giving satisfaction; plays The New Clemenceau Case, Camille, A Heroine in Rags, Moths of Society, Doris, A Girl from the Circus, The Viyastree, Denise, Miss Dixie, Fanchon the Cricket, and Pink Dominoes.

PAWTUCKET.—Opera House (A. A. Spitz, manager): Harry J. Brennan in Inshavogue and A Daughter of Erin 17-19 to crowded houses; entire satisfaction. Crossman Comedy co. presented A Thoroughbred 21; performance so inferior that Manager Spitz canceled their engagement for the rest of the week. De Carlton's Players 25, 26.

WOONSOCKET.—Opera House (George C. Sweet, manager): Primrose and West's Minstrels 18; fair house. Murray and Mack in Finnigan's Courtship 22; good house. Secret Service 26. The Sages 28-April 2.

RIVERPOINT.—Opera House (J. H. Thornton, manager): Graham's Cake Walk 25, 26.

SOUTH CAROLINA.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): Edwin Travers 16 in The Private Secre-

tary; performance good; business moderate. Old Farmer Hopkins 21; performance poor; business poor. Young's Wonders 29, 30. His Excellency 31.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Margaret Mather 22 gave fine scenic production of Cymbeline to large audience. Oliver Hazard 23-25.

SPARTANBURG.—Opera House (Max Greenwood, manager): Rhodes' Merry-makers opened 21 in The Heart of Cuba to large house. Edwin Travers 25, 26. Wang 31.

NEWBERRY.—Opera House (C. A. Bowman, manager): The Private Secretary 14; good business. A Night at the Circus 30, 31.

SOUTH DAKOTA.

WATERTOWN.—New Grand Opera House (H. J. Mowrey, manager): Clay Clement April 4. Date changed from March 28.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Kathleen Mavourneen (local) 17; fine entertainment; crowded house. Mozart Symphony Club April 1.

TENNESSEE.

NASHVILLE.—LYCUM THEATRE (Thomas J. Boyle, manager): Nat C. Goodwin in An American Citizen 17 drew the largest house of the season, every seat in the house being sold two days before the performance. The co. was thoroughly good in every respect and Mr. Goodwin and Maxine Elliott were heartily applauded.—NEW MASONS' THEATRE (William A. Shortz, business manager): Donnelly and Girard in The Geezer 16. Elks' Minstrels 28.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): The Prodigal Father 29-30. Killarney and the Rhine 31-April 2.

MEMPHIS.—LYCUM THEATRE (T. J. Boyle, manager): Nat C. Goodwin and Maxine Elliott opened their engagement 18 to the largest house of the season. An American Citizen was produced, pleasing the immense audience with the brilliant acting of both star and co. Our Goblins 21 by a co. of local amateurs under the management of Will J. Brinkley, to fair house. J. E. Toole 24-25.—AUDITORIUM (Ben M. Stainback, manager): Dark.—GRAND OPERA HOUSE (R. S. Douglas, manager): Dark.

KNOXVILLE.—STACEY'S THEATRE (Fritz Stamb, manager): Charles C. Vaughn's co. with Lillian Tucker 14-19 presented The Lightning Rod Agent, Lady Audley's Secret, Fanchon the Cricket, Pygmalion and Galatea, A Bachelor's Wife, The Sea of Ice, and La Belle Marie. Columbia Opera co. 21-26.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): James A. Herne, with an excellent supporting co., in Shore Acres 14 drew a large audience; performance first-class. The Girl I Left Behind Me 20.—IREM: The season here is drawing to a close, there being but few attractions to come.—George H. Walker was here 14 and is still negotiating for a lease of the Grand for three years. Managers Weis and Solomon will not renew their lease, which expires July 1.

DALLAS.—Opera House (George Anzy, manager): Baldwin Melville co. 14-19 presented All the Comforts of Home, The Plunger, Master and Man, Rip Van Winkle, The Black Flag, Bulls and Bears, Over the Sea, Ten Nights in a Barroom, and East Lynne to big business. A Night Off 25. The Girl I Left Behind Me April 1.

HOUSTON.—SWEENEY AND COOK'S OPERA HOUSE (E. Bergman, manager): Weidemann's Comedians presented The Major's Daughter to a large house 14. A Gay Deceiver, with Anna Held as the drawing card, 15; satisfactory business. Weidemann's Comedians (return date) 21-23. The Girl I Left Behind Me 24, 25. Brother for Brother 28.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Jules Grant Opera co. 14-19 in La Mascotte, Boccaccio, Martha, The Grand Duchess, Il Trovatore, Olivette, The Chimes of Normandy, Fra Diavolo, and Cavalleria Rusticana; moderate houses; strong co.

EL PASO.—MYRAN'S OPERA HOUSE (Rigby and Walker, lessees): James A. Herne in Shore Acres 18; packed house; pleased audience. The Cat and Cherub, A Gay Deceiver, and Anna Held 19. S. R. O.; general satisfaction. Edna Paige co. 21-26.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Dark.—IREM: Edythe Totten, of A Night Off, 21, was taken seriously ill upon her arrival here.

TEXARKANA.—GRIO OPERA HOUSE (Hardin Brothers, managers): Krouse-Stout co. 14-19; good business. Veriscope 21.

BRENNHAM.—GRAND OPERA HOUSE (Alex. Simon, manager): Bagg and Roberts in A Trump's Luck 18, 19; poor performance. Maud Granger 25.

TERRELL.—BRIS'S OPERA HOUSE (S. L. Day, manager): The Waltons 19; deservedly small house; were billed for 19, but did not play.

GAINESVILLE.—Opera House (John Hulen, manager): A Night Off 23.

DENISON.—Opera House (M. L. Epstein, manager): Wang 14; fair attendance; severe rain storm; performance was satisfactory. A Night Off 22.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Maud Granger 28.

UTAH.

SALT LAKE CITY.—THEATRE (C. S. Burton, manager): The Bostonians 18, 19; houses packed and many turned away. The Serenade was presented 19 and matinee 19, and Robin Hood evening 19. The demand for seats was so great that everyone who was sold to the buyers present when box-office was opened and not more than ten tickets were sold to any purchaser. Alice Neilson received a large share of the attention of the audience, and many recalls. Flowers were sent in profusion by many admirers who remembered Miss Neilson in the days she sang a season of opera here six years ago. Jennie Hawley, who is alternate for Jessie Bartlett Davis, sang the matinee and was overwhelmed with applause and flowers. She is a Salt Lake girl and should rise in the profession. Jessie Bartlett Davis, H. C. Barnabee, W. H. Macdonald, George Frothingham, Eugene Cowles, and all the old favorites were warmly welcomed.—NEW GRAND THEATRE (H. F. McGarvie, manager): A Jay in New York 14-19; fair business. Maud Granger was very popular.—IREM: H. F. McGarvie, manager of the New Grand Theatre, and who was at the head of our semi-centennial jubilee last year, had a sufficiently tempting offer from the people of St. Joseph, Mo., to manage their coming festival, and has gone on leaving notice to take charge.—A controlling interest in the capital stock of the Salt Lake Theatre has recently been purchased by Heber J. Grant, a prominent Mormon. Mr. Grant states that there will be no change that will in any way affect the present policy or management of the house.—During the absence of Manager McGarvie, of the New Grand Theatre, the business of the house will be conducted by M. E. Mulvey, who is interested with Mr. McGarvie in the lease.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Al G. Field's Minstrels 22; S. R. O.; pleasing show. Daniel R. Ryan 28-April 2; repertoire, The American Eagle, The Lost Paradise, The Fatal Wedding, Ingomar, Jim the Penman, My Partner, and The Circus Girl. Andrews Opera co. 11, 12. John L. Sullivan 18.

BELLOWS FALLS.—Opera House: A Stranger in New York 19; small house; poor co.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Al G. Field's Minstrels pleased a large audience 21.

RUTLAND.—Opera House (A. W. Higgins, manager): A Boy Wanted 16; fair house; good performance.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Louis James in A Cavalier of France and Julius Caesar 17; business and performance good. The Real Widow Brown to good business 18, 19; performances good. McFadden's Row of Flats 23; good business; performance good. Janaschek 24, 25.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): McFadden's Row of

Flats 22; fair audience; everyone pleased. The Real Widow Brown 28. Margaret Mather April 4. John Griffith 13.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Janaschek presented What Dreams May Come 25 to small house; best of satisfaction.

STANTON.—Opera House (W. L. Olivier, manager): McFadden's Row of Flats 24, large audience; performance first-class.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Rhea in Camille and Josephine 22; fair business; pleased audience.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Margaret Mather 21.

WASHINGTON.

SEATTLE.—THEATRE (C. H. Helig, manager): A big benefit was tendered 17 the Miss Philadelphia co., which was deserted here by their manager, Junius Howe; the public responded to the call by crowding the house and the theatrical folks came forward with a rush with their services. James J. Corbett 18-20; S. R. O.—THIRD AVENUE THEATRE (W. M. Russell, manager): Mahara's Minstrels 25-28 to good house; good show.

TACOMA.—THEATRE (L. A. Wing, resident manager): J. J. Corbett in A Naval Cadet 17; good attendance; co. good. Millie James, being exceedingly pleasing. Mr. and Mrs. Durward Lely gave a delightful musical entertainment 18.—LYCEUM (G. Harry Graham, manager): The Prisoner of Algiers 13, 14; small houses.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): J. J. Corbett in A Naval Cadet to large audiences 14, 15. Local ladies' No. 28, B. P. O. E., gave a continuous performance 18 which was quite successful.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Daniel Sully April 4.

WEST VIRGINIA.

DRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): The Heart of Chicago 21.—IREM: Manager Brinkman has received the plans for the alteration of the opera house. Extensive improvements will be made, work to commence about April 1.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Keller 18; good house; satisfactory performance. A Trip to Chinatown 21; fair house; good performance. Stetson's U. T. C. 23. The Heart of Chicago 28. Night Owls 31. The Wizard of the Nile April 1.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Rhea in Napoleon 19; small audience; excellent performance. Joshua Simpkins 23. The Wizard of the Nile April 4. Margaret Mather 7.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Miller-Sisson-Wallace co. 23 pleased a fair house.

WISCONSIN.

PLATTEVILLE.—CITY HALL (A. W. Hastings, manager): The Week of the Hesperus (local), assisted by Mrs. Genevieve Clark Wilson and Mr. Smith, of Chicago, 15; S. R. O.; everyone pleased. Olga Lorraine in That Girl 23; small audience; general satisfaction. Gaiety Comedy co. April 11. South Before the War co. booked for 25; under the auspices of the Star Theatrical Club, were obliged to cancel the date, as they could not make proper railroad connections.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): McGinty the Sport 24.—IREM: W. L. Bronson has accepted the permanent management of the New Grand

OUR FLAT (Cook and Sloss, mgrs.): Chicago, Ill., April 2-10.
OWEN, WILLIAM: Bowie, Ont., March 28-30.
PATTON, SMITH (Ben J. Lander, mgr.): Lebanon, Ind., March 28-April 2, Madison 11-14.
PEARSON STOCK (J. J. Lodge, mgr.): Waterloo, Ia., March 28, 29, Washington 31-April 2, Kansas City, Mo., 11-May 2.
PENGUIN-BALDWIN: Charleston, S. C., March 28-April 3, Columbia 4-9, Atlanta, Ga., 11-16.
PHELPS' COMEDIANS: Cohocton, N. Y., March 28-April 2.
PLUNKARD, ST. (J. C. Lewis; Bob Mack, mgr.): Independence, Kan., April 4, Nevada 5, Cherry Valley 6, Oswego 7, Parsons 8, Pittsburg 9, Girard 10, Columbus 12, Weir City 13, Cherokee 14, Galena 15, Joplin, Mo., 16.
POLK MILLER: Lonaconing, Md., March 28, Frostburg 30, Richmond, Va., 31, Washington, D. C., April 1, 2.
PRINGLE, JOHNNIE: St. Paul, Minn., March 28-April 2.
PUD'NHAD WILSON (Mayol): Worcester, Mass., March 29, Brockton 30, Plymouth 31, Fall River April 1, New Bedford 2.
RAYMOND, SADIE: Caldwell, O., March 29, Cambridge 30, Wadsworth April 5.
REED, ROLAND: Cedar Rapids, Ia., March 30, Davenport 31, Quincy, Ill., April 2.
RICE COMEDIANS (Geo. W. Peck, mgr.): Bridgeport, Conn., March 28-30, Newburyport, Mass., 31-April 2.
RICK, FANNY: Pittsburg, Pa., March 28-April 2, Cleveland, O., 11-16.
ROBERT, KATHERINE: Boston, Mass., March 28-April 9.
ROBERTSON, PUNCH: Savannah, Ga., March 28-April 2, Columbus 4-9, Macon 11-16.
ROBSON, STUART: Buffalo, N. Y., March 31-April 2.
RUSSELL, SOL SMITH (Fred G. Berger, mgr.): Worcester, Mass., March 28, Springfield 29, New Haven, Conn., 30, Hartford 31, Waterbury April 1, Bridgeport 2, Providence, R. I., 4-6, Baltimore, Md., 11-16.
RYAN, DANIEL R.: Burlington, Vt., March 28-April 2, Johnstown, N. Y., 4-9, Kingston 11-16.
SALISBURY STOCK (Chas. P. Salisbury, mgr.): Bastable Theatre, Syracuse, N. Y., indefinite.
SAWELLE DRAMATIC (J. Al. Sawelle, mgr.): Sawelle, Pa., March 28-April 2, Harrisburg, Pa., 3-5, Secret Service (No. 1): Haverhill, Mass., March 31, Portland, Me., April 1, 2.
SECRET SERVICE (Gillette No. 2): Washington, D. C., March 28-April 2.
SHALL WE FORGIVE HER: Wallace, I., March 30.
SHANNON COMEDY (Harry Shannon, mgr.): Fond du Lac, N. Y., March 28-April 2.
SHANNON OF THE SIXTH: Chicago, Ill., March 28-April 2.
SHARPLEY LYCEUM: Hutchinson, Kan., March 28-April 2.
SHEA, THOMAS E.: Baltimore, Md., April 4-9.
SHEARER, TOMMY (Earl Burgess, mgr.): Saratoga, N. Y., March 28-April 2, Ithaca 4-9, Bradford 11-16.
SHORR, ACHES (William B. Gross, mgr.): Beatrice, Neb., March 28, Nebraska City 29, St. Joseph, Mo., 30, Lexington, Neb., April 1, Sedalia, Mo., 2, Alton, Ill., 4, Springfield 5, Jacksonville 6, Hannibal, Mo., 7, Quincy, Ill., 8, Galesburg 9, Peoria 11, Bloomington 12, Decatur 13, Mattoon 14, Champaign 15, Danville 16.
SIDE TRACKED (A. Q. Scammon, mgr.): New Haven, Conn., March 28-31.
SIDE TRACKED (Southern, E. J. Walters, mgr.): West Point, Neb., March 28, Sioux City, Ia., 29, Sioux Falls, S. D., 30, Canton 31, Yankton April 1, Norfolk, Neb., 2, Long Pine, S. D., 3, Nebraska 4, Valentine 6, Chadron 7, Rapid City, S. D., 8, Sturgis 9, SIOUX FALLS, S. D., 10, Wheeling, W. Va., March 28-30.
SMYTH AND RICE COMEDY: St. Louis, Mo., April 4-9, Louisville, Ky., 11-13.
SOTHERS, E. H. (Daniel Frohman, mgr.): Baltimore, Md., March 28-April 2, Washington, D. C., 4-9.
SOUTH BEFORE THE WAR: Dubuque, Ia., March 28, Plattville, Wis., 29, Galena, Ill., 30, Clinton, Ia., 31, Moline, Ill., April 1, Davenport, Ia., 2, Rock Island, Ill., 3, Galesburg, Ia., 4, Burlington, Ia., 5, Keokuk 6, Quincy, Ill., 7, Hannibal, Mo., 8, Jacksonville, Ill., 9, Springfield 10, Decatur 12, Lincoln 13, Bloomington 14, Pekin 15, Peoria 16.
SOWING THE WIND: Lynn, Mass., March 29, Fall River 31.
SPEAR'S COMEDIANS: Belfast, Me., March 28-30, Gardiner 31, April 1, Togus 2, Bangor 4-9.
SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Grand Island, Neb., March 28-April 2, Broken Bow 3-9, Hastings 10-15.
SPOONERS, THE (Edna May and Cecil B. Spooner, mgrs.): Grand Island, Neb., March 28-April 2, New York, N. Y., 4-9, Rochester 11-15.
TANNER, CORA (Wm. De Shetley, mgr.): Boston, Mass., March 28-April 2, Baltimore, Md., 11-16.
TENNESSEE'S PARDNER (Arthur C. Alton, mgr.): Holyoke, Mass., March 28, 29, Palmer 30, Springfield 31, Pittsfield April 1, Gloversville, N. Y., 2, Syracuse 4-6, Hartford, Conn., 7-9, Worcester, Mass., 11-16.
THE DAZZLER (John P. Cosgrove, mgr.): Marquette, Mich., March 28, Bay City 29, Saginaw 30, Flint 31, Lansing April 1, Sandusky, O., 2, Boston, Mass., 11-16.
THE ELECTRICIAN (Blaney): Philadelphia, Pa., March 28-April 2.
THE FOUNDLING: Brooklyn, N. Y., March 28-April 2.
THE FRENCH MAID: Philadelphia, Pa., March 28-April 2.
THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Wichita, Kan., March 29, Winfield 30, El Dorado 31, Olathe April 2, Kansas City, Mo., 3-9, Joplin 10.
THE GIRL I LEFT BEHIND ME: Waco, Tex., March 30.
THE HEART OF CHICAGO (Eastern): Lincoln, J. Carter, prop., J. J. Stevens, mgr.: Gardner, Mass., March 28, 29, Greenfield 30, Fitchburg April 1, Lawrence 2, Turner's Falls, Vt., 4, Bellows Falls 5, Portland, Me., 6.
THE HEART OF CHICAGO (Western): Lincoln J. Carter, prop., Ed W. Rowland, mgr.: Parkersville, W. Va., March 28, Marietta, O., 29.
THE LAND OF THE LIVING (Jess Burns, mgr.): Montreal, Can., April 4-9.
THE LAST STROKE: New York city March 28-April 2.
THE MISSOURI GIRL: McDonnellville, O., March 28, Caldwell 29, Cambridge 30.
THE MYSTERIOUS MR. BUGLE: San Diego, Cal., March 28, 29, Los Angeles 30-April 3, Fresno 4, Stockton 5, San Jose 6, Oakland 7, Sacramento 8, Marysville 9, Portland, Ore., 11, 12.
THE NANCY HANKS: Great Falls, Mont., March 28, 30, Missoula 31.
THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Boston, Mass., March 28-April 2, Chelsea 11, Manchester, N. H., 12, Haverhill, Mass., 13, Dover, N. H., 14, Portland, Me., 15, 16.
THE PRISONER OF ZENITH (Daniel Frohman, mgr.): Poughkeepsie, N. Y., March 28.
THE PRODIGAL FATHER (Welcher and Riedel, mgrs.): Nashville, Tenn., March 28-30, Chicago, Ill., April 1-3.
THE PULSE OF NEW YORK: Bridgeport, Conn., March 31-April 2.
THE REAL WIDOW BROWN: Ada, O., March 28, Van Wert 29, Delphos 30.
THE ROYAL BOX (Chas. Coghlan; Liebler and Co., mgrs.): Brooklyn, N. Y., March 28-April 2.
THE SIGN OF THE CROSS: Columbus, O., March 28-April 2.
THE SPAN OF LIFE: Brooklyn, N. Y., March 28-April 2.
THE SPORTING DUCHESS (Frank L. Perley, mgr.): Trenton, N. J., March 28, Wilmington, Del., 29, Altoona, Pa., April 1, Buffalo, N. Y., 11-16.
THE SENSITIVE PLANT (Alley Geo. W. Ryer, mgr.): Brooklyn, N. Y., March 28-April 9.
THE SWELL MISS FITZWELL (May Irwin; E. Rosenbaum, mgr.): Philadelphia, Pa., March 28-April 2.
THE WHITE SLAVE: Dayton, O., March 28-30, Wheeling, W. Va., 31-April 9.
THE WIDOW JONES: New York city March 28-April 2.
THE WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Cleveland, O., March 28-April 2, Cincinnati 3-9.
TOOLE, J. E.: Nashville, Tenn., March 30-April 2.
TOWN TOPICS (World, Keller and Mack, props.; Sol Manheimer, mgr.): Portland, Ore., March 28-April 2, Seattle, Wash., 7-14.
TUCKER, ETHEL: Carbondale, Pa., March 28-April 2.
TUCKER, LILLIAN (Chas. C. Vaught, mgr.): Birmingham, Ala., March 28-April 2.
TUTTLE, CLAIR: Winfall, Pa., March 28-April 2.
TWO LITTLE VAGRANTS (Edward C. White, mgr.): St. Louis, Mo., March 28-April 2, Toronto, Can., 11-17.

UNCLE TOM'S CABIN (Al. W. Martin): Washington, D. C., March 28-April 2.
UNCLE TOM'S CABIN (Harkins & Barbour): Philadelphia, Pa., March 28-April 2.
UNCLE TOM'S CABIN (Stowe): Belleville, Can., March 28, Kingston 30, Ottawa 31-April 2, Montreal 4-9.
UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Detroit, Mich., March 28-April 2, Toledo, O., 7-9, Grand Rapids, Mich., 10-12, Muskegon 14, Grand Haven 15, Kalamazoo 16.
UNDER THE DOME (Western): Denver, Col., March 28-April 2, Kearney, Neb., 5.
UNDER THE RED ROBE: Providence, R. I., March 28-April 2.
YANKEE ASSAULT, CORA: Rome, Ga., March 28-April 2.
VERNON AND BOSTON COMEDY (Harry G. Vernon, mgr.): Spring Lake, N. J., March 28, 29, Mantua 30-April 1.
WAITE COMEDY (Eastern): C. L. Elliott, mgr.: Northampton, Mass., March 28-April 9, Troy, N. Y., 11-16.
WAITE COMEDY (Western): D. H. Woods, mgr.: Plainfield, N. J., March 27-April 2, Orange 4-9, Yonkers, N. Y., 11-16.
WARD AND VOKES: Buffalo, N. Y., March 28-April 2.
WARNER COMEDY (Ben R. Warner, mgr.): Paola, Kan., March 28-April 2.
WAY DOWN EAST: New York city Feb. 7-indefinite.
WHAT HAPPENED TO JONES: Baltimore, Md., March 28-April 2.
WHAT HAPPENED TO JONES: Boston, Mass., March 21-indefinite.
WHEN HIS WIFE'S AWAY: Lowell, N. Y., March 28, Carthage 30, Antwerp 31, Watertown, April 1, Gouverneur 2, Canton 3, Potsdam 4, Norwood 6, WHELAN, LONDON SLIPPERS: Cincinnati, O., March 27-April 2, Toledo 3-4.
WHITE HEATHER (Chas. Frohman, mgr.): New York city Nov. 23-indefinite.
WHITESIDE, WALKER (Mason Mitchell, mgr.): Detroit, Mich., March 28-April 2.
WIEDMANN, COMEDIANS (Willis Bass, mgr.): Youkers, Tex., March 28-31, San Antonio April 1-7, Austin 8, 9, Corsicana 11-16.
WILSON, FREDERICK H. (Harry F. Curtis, mgr.): Zanesville, O., March 28-April 2, Mansfield 4-9, Wheeling, W. Va., 11-23.
WILSON THEATRE: Chicago, Ill., March 28-April 14.
WOLFENBUTTEL STOCK (Wolford and Gaskell, mgrs.): Norristown, Pa., March 28-April 2.
WOODWARD THEATRE: Omaha, Neb., Feb. 21-indefinite.
YOUNG JAMES: Meridian, Miss., March 28, Jackson 29, Vicksburg 31, Natchez April 1.
OPERA AND EXTRAVAGANZA.
ANDREWS OPERA CO.: Penn Yan, N. Y., March 28, Baggetts Italian Opera (Col. W. A. Thomson, mgr.): Cincinnati, O., March 28-April 2, Chicago, Ill., 3-9, St. Louis, Mo., 10-16.
BOSTONIANS: Omaha, Neb., March 28, 29, Sioux Falls, Dak., 30, Sioux City, Ia., 31-April 1, Clinton 2, Columbus, O., 4, Toledo 5, Erie, Pa., 6, Buffalo, N. Y., 7-9, New York city 11-May 7.
BOSTON LYRIC OPERA: Boston, Mass., March 28-April 2.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New York city Dec. 25-indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Altoona, Pa., March 29.
CALHOUN OPERA (H. H. Gaylord, mgr.): Clinton, Ia., March 28, La Salle 29, Ottawa 30, Rockford 31-April 2.
COLUMBIA OPERA: Danville, Ky., April 1.
DANIELS, FRANK: Albany, N. Y., March 31.
DANROSCHE OPERA: Cincinnati, O., March 28-31, Buffalo, N. Y., April 1.
HETZ, PHOENIX: April 4.
GRAY (Jules) OPERA: Houston, Tex., March 28-April 2, Galveston 3-9, New Orleans 10-indefinite.
HARVARD OPERA (Robert Kane, mgr.): Boston, Mass., March 1-indefinite.
HOPPER, DE WOLF (B. D. Stevens, mgr.): Harrisburg, Pa., March 28, Lancaster 29, Reading 30, Easton 31, Elizabeth, N. J., April 1, Wilmington, Del., 2.
JACK AND THE BEANSTALK: Boston, Mass., Feb. 28-indefinite.
LILLIPUTIANS (Rosenfeld Bros., mgrs.): Cleveland, O., March 28-April 2, Pittsburg, Pa., 4-9.
MACKAY OPERA: Napoleon, O., April 5.
ORIENTAL AMERICA (Jno. W. Isham, mgr.): Manchester, Eng., March 28-April 2, Chorley 4-9.
THE BALLET GIRL (No. 2): New York city March 28-April 2.
THE BELLE OF NEW YORK: New York city March 28-April 2.
THE BRIDE ELECT: Bridgeport, Conn., March 28, Springfield, Mass., 29, New Haven, Conn., April 1, 2.
THE CRUISE, CHICAGO, Ill., March 28-April 2.
THE GIRL FROM PARIS: Buffalo, N. Y., March 28-30, Albany April 1.
THE GIRL FROM PARIS (Wm. Warrington, mgr.): New Orleans, La., March 28-April 2, Memphis, Tenn., 4-6, Nashville 7-9.
THE HIGHWAYMAN: New York city Dec. 13-indefinite.
THE TELEPHONE GIRL (Geo. W. Lederer Co., mgrs.): Brooklyn, N. Y., March 28-April 2.
THE WEDDING DAY: Albany, N. Y., March 29, Poughkeepsie April 1, Trenton, N. J., 2, Newark 4-9.
TWELVE TEMPTATIONS: Newport, R. I., March 28, Gloucester, Mass., 29.
WAITE OPERA: Auburn, N. Y., March 28-April 2, Rochester 4-9, Erie, Pa., 11-16.
WANG: Athens, Ga., March 28, Augusta 29, Columbus, S. C., 30, Spartan 31, Asheville, N. C., April 1, Charlotte 2.
WHITNEY OPERA: New York city Feb. 21-indefinite.
WILBUR-KIRWIN OPERA: Bethlehem, Pa., March 28-April 2, Reading 4-9, Pottsville 11-16.
WILBUR OPERA: Portland, Me., March 28-April 2, Lowell, Mass., 4-9, Fitchburg 11-16.
WILSON, FRANCIS (Arlet Barney, mgr.): Pittsburg, Pa., March 28-April 2.
WIZARD OF THE NILE: Beaver Falls, Pa., March 28, Steubenville, O., 31, Parkersburg, W. Va., April 1, Marietta, O., 2.
VARIETY.
AMERICAN BURLESQUERS: St. Louis, Mo., March 28-April 2, Louisville, Ky., 3, Dayton, O., 4, Marietta 5, Parkersburg, W. Va., 6, Altoona, Pa., 7, Baltimore, Md., 11.
ANI'S MONARCHS: Cincinnati, O., March 28-April 2, Pittsburg, Pa., 4-9, Louisville, Ky., 11-16.
ARNOLD'S FUN MAKERS (J. F. Arnold, mgr.): Gas City, Ind., March 28-April 2, Brazil 4-9, Nashville, Tenn., 11-16.
BLACK PATI'S TROUBADOURS (Voelkel and Nolan, mgrs.): Grand Junction, Col., March 28.
BLACK BOSTONIANS, THE (Harry C. Overton, prop.): Dubuque, Ia., March 28, La Crosse, Wis., 29, Winona 30, Chippewa Falls 31, Wausau April 1, Rhinelander 2-4.
BLACK CROOK BURLESQUE: Indianapolis, Ind., March 28-April 2.
BROADWAY BURLESQUERS: New York city March 28-April 2.
BRODIE, STEVE (Gus Hill, prop.; C. W. Williams, mgr.): Chicago, Ill., March 28-April 2, Detroit, Mich., 4-9, Toledo, O., 11-16.
CASINO OPERATIC BURLESQUERS: Toronto, Can., March 28-April 12.
CITY CLUB (Mince): Rochester, N. Y., Mar. 1-28-30, Syracuse 31-April 2, Boston, Mass., 4-9.
CITY SPORTS: Pittsburg, Pa., March 28-April 2, Baltimore, Md., 4-9.
FAY FOSTER (Stanley Whiting, mgr.): Chicago, Ill., March 28-April 2, Cincinnati, O., 3-5.
FLORENCE, ROBERT: Baltimore, Md., March 28-April 2, Brooklyn, N. Y., 4-9.
FLYNN AND SHERIDAN: Scranton, Pa., March 28-April 2, Binghamton, N. Y., 4-9, 20-11-16.
GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): New York city March 28-April 9, Boston, Mass., 11-16.
GAYEST MANHATTAN: Milwaukee, Wis., Mar. 28-April 2.
GAY GIRLS OF GOTHAM: Fall River, Mass., March 31-April 2.
HAROLD HOLMES' MERRYMAKERS: Rock Hill, S. C., March 28, Yorkville 29, 30, Greenville, N. C., April 1, 2, Concord 4, High Point 5, Greensboro 6-9.
HOPKINS' TRANS-OCEANICS (Eastern): Milwaukee, Wis., March 28-April 2.
HOPKINS' TRANS-OCEANICS (Western): Brooklyn, N. Y., March 28-April 2.
HYDE COMEDIANS: Cleveland, O., March 28-April 2, Lewis Bros.: New York city March 28-April 2.

LONDON BELLES (Rose Sydel; J. H. Barnes, mgr.): Philadelphia, Pa., March 28-April 2.
MERRY MAIDENS: Providence, R. I., March 28-April 2.
MISS NEW YORK, JR.: Boston, Mass., March 28-April 2.
OCTOORNS (John W. Isham, mgr.): Boston, Mass., March 28-April 2, New Haven, Conn., 4-6, Pawtucket, R. I., 7-9.
PARISIAN WIDOWS (Weber): Buffalo, N. Y., March 28-April 2.
REYES, AL: Albany, N. Y., March 28-April 2, Paterson, N. J., 4-9.
REILLY AND WOODS: Syracuse, N. Y., March 28-30, Albany 31-April 2.
RENTZ - SANTLEY (Abe Leavitt, mgr.): Baltimore, Md., March 28-April 2, Washington, D. C., 4-9.
RICE AND BARTON EXTRAVAGANZA: Bridgeport, Conn., March 28-30.
ROBERT HOOD, JR. (Geo. H. Turner, mgr.): Boston, Mass., March 28-April 2, Providence, R. I., 4-9, Boston, Mass., 11-16.
ROSE HILL (Rice and Barton, mgrs.): Troy, N. Y., March 28-April 2, Albany 4-9, New York city 11-16.
SASSOW MIDGETS: Grand Rapids, Mich., March 31-April 2, Detroit 3-4, Cleveland, O., 11-16.
SASSLOW, BROS.: Providence, R. I., March 28-April 2.
SULLIVAN, JOHN L.: Brooklyn, N. Y., March 28-April 2.
THE BROADWAY GIRL: Albany, N. Y., March 28-30, Troy 31-April 2.
THOMPSON'S TRIPLE ALLIANCE: Columbus, O., March 31-April 2, Gallipolis 8.
TWENTIETH CENTURY MAIDS (Harry Morris): Jersey City, N. J., March 28-April 2, Philadelphia, Pa., 4-9.
VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Washington, D. C., March 28-April 2, Brooklyn, N. Y., 4-9, Bridgeport, Conn., 11-13, Albany, N. Y., 14-16.
YACHT CLUB BURLESQUERS: Paterson, N. J., March 28-April 2.
WHELAN AND FIELDS: Buffalo, N. Y., April 2-9.
WATSON SISTERS: Detroit, Mich., March 28-April 2.
WHITE CHOOK: Philadelphia, Pa., March 28-April 2.
WILLIAMS, JOHNNY: La Grande, Ore., March 28, 29, Walla Walla, Wash., 30, 31, Pendleton, Ore., April 1, 2, Dallas 4, Portland 5, Tacoma, Wash., 10, 11.
MINSTRELS.
BEACH AND BOWERS' MINSTRELS: New Albany, Ind., March 29, Franklin 31, Shelbyville April 1, Anderson 2, Muncie 4, Connersville 5, New Castle 6, Richmond 7, Kokomo 8, Logansport 11, Frankfort 12, Ellettsville 13, Brazil 15.
DEMON MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15-indefinite.
FIELD, AL. G. MINSTRELS (White; Dan Quinlan, mgr.): Ottawa, Can., March 28, 29, Ogdensburg, N. Y., 30, Watertown 31, Oswego April 1, Rome 2, Gloversville 5.
GUY RATHER MINSTRELS: Ellenville, N. Y., April 1, Port Jervis 2.
HENRY, H.: Battle Creek, Mich., March 28, Marshall 29, Toledo, O., 31-April 2, Detroit, Mich., 4-9.
LADY AFRICA COLORED MINSTRELS: Hartshorne, I. T., March 29, Krebs 30, S. McAllister 31, Coalbrook April 1, Lehigh 2, Atoka 3, Denison, Tex., 4, Phoenix and West (Eastern): New York city April 9-May 31.
RICHARDS AND PRINGLE (W. A. Russo, mgr.): Batte, Mont., March 28-April 2.
WASHBURN, L. W.: Binghamton, N. Y., March 28, 29, Penn Yan 30, Rochester 31-April 2, Brockport 4, Albion 5, Medina 6, Batavia 7, Conneaut, O., 8, Ashtabula 9.
MISCELLANEOUS.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago Feb. 1-indefinite.
CANADIAN JUBILEE SINGERS: Groveton, N. H., March 28, Gorham 30, Berlin 31.
DAY (Hypnotist): C. L. Purrington, mgr.: Buffalo, N. Y., March 17-31.
INGERSOLL, ROBERT G. (J. C. P. Farrell, mgr.): Greensburg, Pa., March 28, Wheeling, W. Va., 29, Canal Dover, O., 30, Youngstown 31, Akron April 1, Jamestown, N. Y., 2, S. Norwalk, Conn., 11, Derby 12, Williamstown 14, Quincy, Mass., 15, Rockland 16.
KELLEY, JAMESTOWN, N. Y., March 28, Port Jervis April 4.
KENNEY, C. LE ROY (H. Percy Hill, mgr.): Newburgh, Ont., March 30, Deseronto 31, Napanee April 1, Kingston 2.
LEES, THE (Hypnotists: Thos. F. Adkin, mgr.): Owensboro, Ky., March 28-April 2, Louisville 3-9, Evansville, Ind., 11-16.
PERKINS, ELI: Chanute, Kan., March 30, McPherson 31, Noinington April 2.
PULL, PAUL (Hypnotist): Dell Rapids, S. Dak., March 30-April 2, Sioux Falls 4-9.
SCALCHI CONCERT: Toledo, O., March 28, Sandusky 29, Akron 30, Canton 31, Johnstown, Pa., April 1, Meadville 2, Ithaca, N. Y., 4, Auburn 5, Rochester 6, Waterbury, Conn., 8, Albany, N. Y., 9.
SAGES, THE (A. B. McDoie, mgr.): Woonsocket, R. I., March 28-April 2, Pawtucket 4-9, Norwich, Conn., 11-16.
THE HERRMANN: Brooklyn, N. Y., March 28-April 2.
VENETIAN BURLESQUERS: Louisville, Ky., March 28-April 2.
WELSH PRIZE SINGERS (H. B. Thorne, mgr.): Jolt, Ill., March 29, Stratford 30, Emporia, Kan., 31, Wellington April 1, Arkansas City 2.

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Color Guard of Famous Cuban Insurgent Soldiers. All Wild West Features Retained. New ones added. Again the 3-time National Champions. AT HOME 2200 A. M. Box Office open at Garden. 9 A. M. Monday, March 29. Prices: Gallery, 25c.; Balcony, 50c.; Arena, \$1; Boxes, \$2.50; \$5.00; \$10.00; \$15.00; \$20.00; \$25.00; \$30.00; \$35.00; \$40.00; \$45.00; \$50.00; \$55.00; \$60.00; \$65.00; \$70.00; \$75.00; \$80.00; \$85.00; \$90.00; \$95.00; \$100.00.
Don't Forget the Grand Free Street Parade,
Which will start from the Garden at 10 A. M. Tuesday
March 29 weather permitting.

RECOLLECTIONS OF PLAYERS.

VII.

In preface to a sketch of Mrs. D. P. Bowers, I will make a very broad assertion, and in doing so I not only take the liberty of declaring my individual opinion, but conscientiously announce that I have met thousands who have borne me out in it, and will doubtless yet meet thousands who will sustain me in what I am about to say—namely, that Mrs. D. P. Bowers



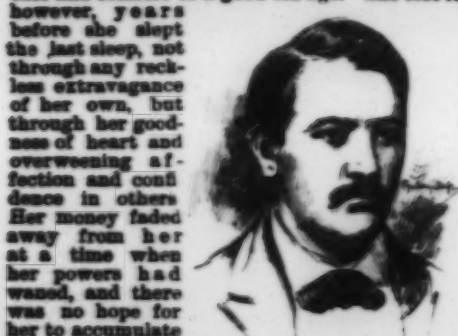
MRS. D. P. BOWERS.

was the best all-round, legitimate actress America has produced within the last thirty years, always excepting, of course, our native tragic queen, Charlotte Cushman. If Mrs. Bowers was lacking in any one of the needed attributes that constitute a great tragic artist I would be pleased to have my attention directed to it. It may be urged that nature had cast her in too diminutive a mold, physically, to meet the demands of high tragedy; but did not her transcendent genius fully atone for this physical slight? Her vocal strength was always equal to the occasion, while her deft art, strikingly expressive face and ease of deportment carried her along triumphantly in every character she portrayed. Her handling of Queen Elizabeth, particularly in the death scene, was as masterful and impressive a piece of dramatic art as any actress ever accomplished—and I have seen Ristori in the role and all the distinguished women who have assumed the part in America within the past fifty years. Who can ever forget her Lady Audley in Lady Audley's Secret? It was one of those splendid artistic triumphs that stand out like monuments in the brilliant story of histrionic art. The spell of her genius held and swayed her audiences at her will. Her Leah was another of her great art works. Her management of the terrible curse was powerful, and her later scenes were finished and beautiful in the extreme. The closing tableau of the play, revealing her retreating, broken-hearted figure in the background, was the very poetry and sculpture of buried love and resignation.

No actress I have ever seen but Cushman ever excelled her thrilling performance of Lady Macbeth. She was especially effective in the wonderful sleep-walking scene. I could recall many other of her signal triumphs, but space forbids. Yet I have room enough left to speak of her early days and of her beauties and refinements as a woman. Her rare intelligence, always so conspicuous in her stage work, most strikingly adorned her private life. Genial and winsome, she endeared herself to all who enjoyed an intimate acquaintance with her. Her advancement to an exalted place in her profession was not of a meteoric nature. Slowly she rose from the ranks, and step by step ascended the ladder of fame until she safely reached the topmost rung.

I remember Mrs. Bowers when she was a member of the stock company at the old Arch Street Theatre, Philadelphia, very early in the fifties, when Wheatley and Drew were the lessees and acting managers, playing what was then designated in juveniles, and even then she exhibited exceptional excellence that bespoke for her a great future. Her Ophelia, in those days, was one of the sweetest, purest types of Shakespearean heroines that I can recall—free from all affectation, innocent and ardent as an unsuspecting child. Her Desdemona, too, was laden with a convincing purity that made her auditors feel like jumping upon the stage and strangling the jealous Moor before he had an opportunity to desecrate that "whiter skin of hers than snow and smooth as monumental alabaster." Her most powerful efforts were singularly free from overstraining impulses—every syllable falling from her lips free, spontaneous, refreshing and satisfying.

Mrs. Bowers' talents brought her a fortune—not a big one, but enough to have kept her in ease and comfort to a good old age. She lost it,



EDWARD EDDY.

however, years before she slept the last sleep, not through any reckless extravagance of her own, but through her goodness of heart and overweening affection and confidence in others. Her money faded away from her at a time when her powers had waned, and there was no hope for her to accumulate another fortune. The heroism she displayed under this misfortune was one of the most noble and touching exhibits of her lovely nature. I think in her poverty and loss of position she was most beautiful. No loud sighs, no lamentations ever fell from her lips. Her weakened shoulders were cheerfully pressed against the wheel of misfortune; and, with a smile at fate, she bravely struggled on to earn her bread with a steadfast submission most admirable and marvelous, until her strength was exhausted. She died after a brief illness in Washington City, D. C., at the home of her married daughter, whose tenderness and affection smoothed her dying hours, and thus one of the sweetest ladies and most refined of women and greatest of actresses passed away to the silent land. *Requiescat in pace.*

Edward Eddy was an actor noted for the singularly ringing tenor quality of his voice and his massive, Herculean physical proportions. He was one of the ancient idols of the Old Bowery and Chatham theatres—where the gods of the pit bowed down to his worshippers.

Mr. Eddy played in his time nearly every-

thing that came under the head of legitimates, as well as many of the roaring, raging melodramatic characters of the "blood and thunder" order that were popular in those days on the East Side. The sweetness of his voice, his untiring energy, and immense physique were the salient elements of his success. He was a good actor of the robust order. He rose from the ranks, and after years and years of long and severe touring graduated into the starring field, at a time when legitimate plays were still popular, but shared the favor with tempestuous melodramatic dramas. The latter afforded him liberal opportunities for the display of the natural gifts I have named. I played with him many times, and I never knew him to complain of being tired. He would end Richard, fighting like a demon, without a quiver in his voice or the slightest evidence of exhaustion. And it was to this fact, of unprecedented endurance, that his fellow-associates styled him "Cast Iron Eddy," and surely no man could have been better entitled to the sobriquet. He thoroughly understood his business. Indeed, he graduated from the school where labor was exacted in order to reach success—where honors were won by the sweat of the brow, and not through glittering jewels and gorgeous array. The actor had to be the chief attraction in those days. Precious little dependence was centred in scenic, costume or mechanical effects. Men, and women, too, frequently were dressed from the same old stock wardrobe that had done service for years. Lords and ladies of one period were nightly arrayed in costumes that had done duty perhaps in plays dated years prior to B. C., or a thousand years after. And many a first-class actor could boast only of a few pairs of tights, a single ballet shirt, a pair of buff boots (the old actor's chiefest pride), a sword, a pair of buckles, a pair of velvet shoes, a velvet cap trimmed with bugles, and an ostrich feather, his crowning glory. For all the rest he relied upon the old stock wardrobe; and if a dress agreeable to the period of the play to be presented happened not to fit the player he had no hesitation in going backward or forward a century or two to one that did. The public never appeared to inquire whether the actor was costumed to fit the period or not. They required him to act the part well; and, if he failed to do so, they gave him hell Columbia. They were as liberal with their hissing as they were generous in their applause.

So you see, my readers, actors were then dependent upon their ability for success and not upon gay trappings and gorgeous scenery that now so frequently cover up most glaring incompetency in the player. Speculative managers did not herald themselves in those days as stars and make the artists take seats in the background like a lot of automatic hirelings. Then the managers modestly retired and built their hopes of success upon the merit of their players. No from three to twenty-four sheet flaming posters were then conspicuous with the names of managers in type as bold as the title of the play announced. No, no; our players must be "stars" nowadays or the general public and often their best friends and most ardent admirers may not know they are in town, so covered up are they with managerial froth. And the starring system is now carried to a most absurd and ridiculous degree. To see a player's name now in colossal type is no evidence of ability. It appears to me that many players are ready to sell their very souls to see their names in big letters. Fortunately this starring fad has been so overdone that the theatrogoing public are wearying of it, and are glad to welcome first-class stock companies once more. I rejoice at this. It is the first step toward the equilibrium in dramatic performances that distinguished our stage some forty years ago, when actors were afforded opportunities to become versatile artists and not one-part players only. The starring evil has been given rope enough; it is hanging itself. Better days are surely coming to our glorious profession. I am neither a prophet nor the son of one but the signs pointing to the redemption of our noble calling from its present alarming degeneracy are too perceptible to be mistaken.

I had no idea of digressing so much from the subject of this sketch, but the thoughts would come, the lamentable facts would present themselves, and so you have them. Indeed I hold myself indebted to the memory of Edward Eddy for provoking their appearance. And be it distinctly understood that I am not making a wholesale sweep against the entire starring field of to-day. I honor those who have legitimately attained exalted places as true artists, as many of them have faithfully won their spurs, but they are honorable exceptions to the rule that now prevails, by a very great majority.

FRANK C. BANGS.

Gilbert Ely, character actor, Waite Co. (E.).

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SALISBURY STOCK CO., SYRACUSE, N. Y.

Last Week Mrs. Dick Chetwyn in Young Mrs. Winthrop.

Syracuse Courier.—The role of "Mrs. Dick Chetwyn" is a grateful one for any comedienne to essay, and in the portrayal of the volatile, frivolous woman of fashion, whose affections are as changeable as April weather and are as easily transferable as her slippers, Miss Jane Holly quite realized the intentions of the author. She is breezy and incontinent and is at all times a striking bit of color in the dramatic picture.

Syracuse Post.—With the exceptions of the scenes where Miss Holly had the center of the stage in the part of Mrs. Dick Chetwyn, "Young Mrs. Winthrop" lacks power and falls short of being convincing in its earlier stages.

Syracuse Journal.—Jane Holly has one of her best parts, and the audience evidently appreciated it, if we are to judge by the applause her lines received.

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DIANA in ISLE OF CHAMPAGNE.

Lillian Burnham is the Diana and is younger and prettier than her predecessor was in the part, threw as sings better.—*Amey Leslie, Chicago News.*
Lillian Burnham as Diana scored a triumph.—*Pittsburg Press.*

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1898

SEASON

1899

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Country, at the Head of
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JAS. R. WAITE.

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

I. The Supper-time Comedian.

Well, mebbe me toyn ain't smashin' seats,
An' mebbe it ain't de show,
An' mebbe when I am down t' Keit's,
De critics don't seem t' know:
An' didn't I open de bill? I did.
It don't matter much, yer see,
S' long as I'm knockin' 'em silly wid
De song dat was wrote fer me.

Yes, mebbe I do play t'ree a day,
An' what of it, if I do?
Fer twelve at Huber's has been me lay,
An' t'ree is like just a few.
An' is me act refined? Why, kid,
It's as mild as toast an' tea.
An' yer knows I knock 'em silly wid
De song dat was wrote fer me.

It is grateful to a true American to remark in the English papers the beautiful outpourings of the irrepressible "Tody" Hamilton, whose learned writings have placed the advertisements of the Barnum and Bailey Greatest Show on Earth among the headlines of American classics. It is safe to say that London had never seen a line of adjectives and superlatives comparable to that put forth by Mr. Hamilton in announcement of "the Greatest," and it is with much of national pride that I have read in the London papers such lines as "the united universal press a unit in praise," and "a perfect pandemonium of originality." And I am proud, too, to note that we are showing the old country not alone the customary "dog-faced boy," but a "moss-haired girl" as well. It is nice that the "moss-haired girl" is with the circus. On the stage she might be mistaken for a grass mat.

From out in Ohio "A Victim" sends the bill of a "superb comedy company" featuring "the highest salaried musical artists in the world," and playing to 5 and 10 cents, with "a bag of candy for every child" and "gold watches given away." My thoughtful correspondent observes: "Imagine a company of twelve persons playing at such prices and living! Also, imagine me following this outfit and expecting to win out at high prices." It is a matter for wonder, is it not?

An observant vaudeville friend contributes the letterhead of a Southern music hall which bears these injunctions: "All performers are obliged to work in all acts when called upon. All performers must board with us." The manager's name is Willy Williams.

Mrs. Selby Tapscott has kindly forwarded a programme from West Superior, Wis., from which it appears that the tradesmen of the place mentioned carry their names into their lines of business. The advertisers in the programme include the "Treadwell Shoe Company," "Midwest, the tailor," and "Lightbody and Co., muslin underwear." Which reminds

me of the ice dealers, whom I discovered in Colorado, by name Cool and High.

Manager L. B. Williams, of The Private Secretary, turns in a gem in the way of a dodger projected by one Professor J. T. Howard and captured at Bainbridge, Ga., where the postmaster received it and others with this letter:

P M Sir I send you bunch of My bills which you will please post up at & near p o hand out bal among neighbors and this note will pass you and family free to My Show I will also pay you 10 percent of Proceeds on Show for your trouble please do all you can for me am sure coming Let all know.

The Professor's bill is all glorious, yet of great length, but here are some of its strong points:

Take a half holiday from your work and attend a good social gathering of neighbors. Read this bill, see what we do and come and see us. We will positively do as we advertise. Big tent show. Big balloon to go up, picture gallery. FREE FUN! Guessing at number of grains of corn in a bottle. Blind fold race. See who can walk to a pole set in the ground blindfolded, prize to winner of each contest. Prize to the ugliest man in the crowd also one to the laziest, to be decided by the crowd present, free vote. Now read all this bill. Don't guess at it. The balloon is 15 feet in circumference and will sure go up. My picture gallery will be open at sunrise so be sure and come early. I can take, finish up, and hand out 100 pictures at hour. I take good pictures, clear or cloudy makes no difference as I work by the new celluloid process which never fades, will be a good picture for 10 years. My prices are to suit the times. I take a whole family twice for 50 cents, no difference how many in family. Two persons side by side get two pictures for 30 cents. I am a hustler and work fast. I have no other prices only as quoted above. Start early so as to miss none of the free fun. Bring your children out for a half holiday, they will work better by it. The four shows will begin just as soon as I am done taking pictures.

The four shows were conjuring, ventriloquism, a "comedy," and Punch and Judy. The Professor gave a cheerful autobiography, and added: "If I do not do all I advertise you can go to the postmaster and get your money back." And he wound up with this underlined in formidable bold type: "If show is not made up it will cost the crowd \$1, to pay for the gas to send up the balloon." That's the worst of living here in New York—we miss a lot of things we'd like to see.

But, speaking of New York, it is amazing how little some alleged New Yorkers know about this town. During the past few weeks the great critics have "discovered" that consummate artist, Mary Norman, who has been here for at least a year, and who was just as clever a year ago as she is now. But then she was not at a Broadway house. I wonder when the spot-ter of stage triumphs will learn that everything does not occur in Broadway, as I have remarked more than once before. The other day a young woman made a prodigious stir at the Herald Square Theatre with the same dance she had given for ever so long in the Bowery and Eighth Avenue. Did the papers know this? They did not.

Last season another dancer made a big hit at a great music hall with the dances she had danced long time at less favored spots, and in which, moreover, she had been billed at a local dime museum within a few weeks before her mighty hit. Did this appear? It did not. Last Summer a pretty bag-puncher was hailed as a revelation at this same music hall, but it did not come out that she had been just as pretty

and had punched the bag just as cleverly long before at the burlesque houses. One might cite similar instances all day. Not long ago I heard a really pretty girl singing admirably in a dingy East Side concert hall. Within a fortnight I saw her at one of our great vaudeville houses, and I brought the case to the attention of an eminent authority. "Absurd," said he. "The concert hall singer must have been using the other's name." No one could make him believe that the singer was the same in both places.

When we have our names in big type in the middle of a Broadway bill, even a critic may know that we are clever, but when we're somewhere else how could we expect him to recognize the fact? And the great managers, too—"always on the lookout for talent," you know—will they ever learn that all the novelties in the world are not already booked solid at the high-price houses?

Chauncey Olcott's press agent has been circulating a pretty yarn telling how some religious-minded female relative of the actor was delighted, years ago, to find in the account book of the boy Olcott frequent entries of "S. P. G.," which she took to mean that Chauncey had expended certain small sums upon the Society for the Propagation of the Gospel, when in reality the letters stood for "Something—probably grub." The strangest part of the thing is that the same story was told of old about a distinguished prelate of the Church of England, by name Barry, and the coincidence is, to say the least, remarkable, more especially as the society mentioned has not figured in this joyous country since Colonial days. THE CALLBOY.

SAID TO THE MIRROR.

FLORENCE HAMILTON: "Permit me to say that the statement that I had been stock star at Forepaugh's Theatre was erroneous. I was engaged to play the lead in Alone in London at Forepaugh's."

HENRY BAGGE: "A perfectly unfounded rumor has been persistently circulated to the effect that I am engaged to be married to Amelia Summerville. While I do not wish to appear ungallant in emphatically disclaiming this honor, the fact that I have not the pleasure of Miss Summerville's acquaintance rather militates against the truth of the assertion."

PAULINE DE LORNE: "Kindly contradict the rumor that I was stranded with Miss Philadelphia at Seattle. My engagement with that company terminated on Jan. 5, at Philadelphia."

GEORGE LEAROCK: "J. J. Spies is in error when he says that 'not even the present leading man ever held in that house (Forepaugh's) the distinguished position of stock star.' With the exception of a season and a half, when I was away from the theatre, I have been a stock star at Forepaugh's since the inauguration of its stock company."

ADA DOW CURRIER: "Let me correct the impression that the Janet Waldorf company has stranded. They are still playing to fair business in California, many dates being returns, have a small but capable company, and intend to stay out all Summer."

Mrs. JULIA S. HICKS: "Kindly express my heartfelt thanks to all my friends for their kind sympathy in this hour of my great bereavement, in the loss of my son, Edwin D. Griswold."

MUSICAL NOTES.

Raoul Pugno's American tour concluded last Wednesday at Indianapolis, and he will sail on Saturday for Europe. His season is said to have netted \$30,000.

Josephine Hartman will give a piano recital this (Tuesday) evening at Mendelssohn Hall, assisted by Katharine Fisk, Max Karger, and others.

Eva Hawkes gave a song recital last Tuesday at Mendelssohn Hall, assisted by Heinrich Meyn, Victor Harris, and others.

Martina Johnstone, Myrta French, and Harry J. Day will be the soloists at a concert to be given at Brooklyn on April 9 by the Twenty-third Regiment Band.

Nina Rathbone sailed last Thursday to sing in England and Germany. She will reappear in America next season under management of Rudolph Aronson.

The eleventh subscription concert by Seidl's Orchestra occurred last Thursday at the Astoria.

The final concert of the Boston Symphony Orchestra's New York season occurred last Thursday at the Metropolitan Opera House.

Florianne's Dream, a pantomime by Vance Thompson, with music by E. Herbert Nevin, was enacted delightfully last Thursday, at Carnegie Lyceum, by Mlle. Severin. A varied musical programme by Mr. Nevin preceded the play, with Julia Wyman as soloist.

The Musical Art Society of New York has offered a prize of \$250, given by Mr. and Mrs. Louis Butler McCagg, for the best composition for mixed voices, unaccompanied. Competitors must have been for five years or longer residents of the United States or Canada. The work shall be set to sacred words, Latin or English, for a chorus of about fifty voices, and the time of performance should not exceed fifteen minutes. Compositions should be addressed to the President of the Society, Doctor Fred. E. Hyde, 39 West Fifty-third Street, New York, before Sept. 1.

Franz Hummel and the Arnold sextet gave an interesting concert on March 14 at Chickering Hall.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.



TELEGRAPHIC NEWS

CHICAGO.

Tragedy and Comedy in the Windy City—Hall's Schedule of the Week.

(Special to The Mirror.)

CHICAGO, March 28.

Manager Powers being unable to secure a first-class attraction to fill E. S. Willard's time, wisely concluded to close Hooley's until April 4, when Mr. Drew comes for two weeks in A Marriage of Convenience and One Summer's Day.

John Dunne and Thomas Reilly's company opened last night at the Grand Opera before a big house in A Milk White Flag. The company is excellent and will no doubt do two good weeks. Frank Thomas will follow in The Idol's Eye for the first time here.

The destruction by fire of the Monroe restaurant near the Columbia, Tuesday morning, nearly closed that house at night, the smoke being so thick and the water so high. That would have been three of our leading houses closed, but the Sign of the Cross managed to get through. Twenty-four hours after the blaze the Columbia's enterprising advertising man had the front of the burned building covered with huge bills, and they read, "Never Again." No doubt that is what the stockholders hope. Last night Never Again opened at the house for two weeks. On April 10 grand Italian opera will go on at the Columbia for a week, the Borgetto organization, from Milan, being the card. Impresario Henrique Sommers is bringing up his dogs for the occasion.

All Tuesday morning fifty-two streams of water poured their immense volume into the Monroe restaurant building, and at night there was seven feet of water in Becker's restaurant, on the corner. Not wishing to break his record, our friend, Froberg, went down into the place at 11.30 p. m. clad in a diver's suit.

The March dinner of the Forty Club will be given at the Wellington to-morrow evening, and among the guests will be Thomas W. Keene, Charles B. Hanford, Lew Dockstader, John E. McWade, Mark Smith, Hugo Toland, Verner Clarges, George Marion, Sam Reed, E. M. Holland, James R. Smith, John W. Dunne, Bert Coote, Robert Drouet, Robert Mantell, and George B. Broadhurst.

James O'Neill had two very good weeks at McVicker's in The Dead Heart, Virginia, and Monte Cristo, and he was followed last night by another Chicago favorite, Thomas W. Keene, who opened before a large audience in Richard III. During the week he will be seen in Richard III, Louis XI, Julius Caesar, Hamlet, Othello, and The Merchant of Venice—a pretty tidy week's work for an actor in these days, thank you! Last night Mr. Keene aroused his audience to a pitch of great enthusiasm by reciting "The Star Spangled Banner." To-morrow night he will give steel engravings of himself as souvenirs. After Mr. Keene we will see Agnes Sorens for the first time.

Manager Henderson successfully tested the public taste for stock companies with the Rankin organization in East Lynne and Trilby, and last night he inaugurated the season of his own stock company at the Great Northern with Hald by the Enemy. In the cast were Robert Drouet, Minnie Seligman, Verner Clarges, Fredrick Conner, Herbert Carr, Washington Melville, George Bosworth, Frank Atherton, Minnie Schall, Madge Carr-Cook, Florence Gerald and Frank Thompson. There are twenty people in all, with Walter Clark Bellows, as stage-director. The prices are from 15 to 50 cents, with "bargain matinees" at 25 cents all over the house. Both Trilby matinees, by the way, drew over \$400 each at "a quarter a throw."

There is, I am sorry to say, a low saloon of the beer type located directly under my down town court. And, worst of all, the proprietor hung a new sign the other day, right under my own sign. Now the man who walks down the street looks up and reads: "W. T. Hall, Justice of the Peace—The Largest and Coldest Glass of Beer in Town for 5 Cents." There is a combination of bench and bar for you!

Gayest Manhattan did well at the Schiller last week, and its predecessor, The Geisha, made such a hit that it was secured for a return engagement and opened to two big houses yesterday.

Bob Arthur, an old Chicago boy, made things lively here last week ahead of A Milk White Flag.

Frank Curtis, who has been hereabouts for some time with his talented wife, Julia Stuart, left for New York Saturday, for a long stay.

Our athletic young friend, Steven Brodie, Esq., had two big houses yesterday at the Alhambra, with his vaudeville company, following Hal Reid's Human Hearts, which went over to the Academy of Music and packed the house there.

Robert Mantell, in his new play, A Secret Warrant, by W. A. Tremayne, opened well over at the Lincoln yesterday.

W. H. Power in Shamus of the Sixth is at the Bijou this week, while over at the reopened Clark Street Theatre the Beggs Stock company began a season of twelve weeks, opening in The Volunteer.

The Danrosch-Edis Grand Opera company closed the season of two weeks at the Auditorium, with the Tannhauser matinee Saturday. The stock company at Hopkins' Theatre is giving a fine revival of The Silver King this week.

Rachel Ford comes to the Schiller next week in Our Flat, and A Prodigal Father and Brother for Brother will follow Mr. Mantell over at the Lincoln.

Sam Steele, one of Chicago's old-time newspaper men, has written one of the best patriotic songs I have ever heard. It is called "Don't Dare the Eagle of Columbia."

John E. McWade, the baritone, is to sing at the new garden Colonel Eden has opened on the Great Northern.

Things are changing here. I had nobody before me in the police court the day after St. Patrick's Day, excepting Germans.

"Biff" Hall.

BOSTON.

Many New Attractions Open Auspiciously—Return of Opera—News.

(Special to The Mirror.)

BOSTON, March 28.

The Grand Opera House did not begin to be large enough to hold all who wanted to welcome back to-night the members of the Boston Lyric Stock company, who had ended their long season of opera at the Castle Square a little less than a year ago. Few players obtain such popularity with the masses as J. K. Murray and Clara Lane, and other favorites who were at the Castle Square and still remain in the organization are Hattie Belle Ladd, Adelaide Norwood, Richie Ling, W. H. Clarke, and Richard

Jones, while Milton Aborn and Hattie Arnold, two other Boston favorites, have joined the organization since it left here. Dorothy was the opera, and it was splendidly put upon the stage. The principals received a rousing greeting. Audience and company were photographed by flash light, and there was a reception upon the stage.

Julia Arthur's initial appearance as a star in Boston was the serious and society event of the night. A fine audience greeted her at the Hollis Street, where A Lady of Quality created a remarkable impression, and gave indication of one of the most successful engagements of the season. Miss Arthur has always been a favorite here, but she has never had the opportunity that was given her to-night. Her support was of unusual strength, Edwin Arden sharing honors with the star.

Digby Bell has not played in Boston for two seasons, and that reason alone would explain the large audience at the Tremont to-night, for he has always been well liked here, but there were other reasons, pre-eminent being the first performance in Boston of The Hoosier Doctor, which promises to repeat here the hit which it has made in the West. Laura Joyce Bell is as popular here as her husband, and it was a pleasure again to see her in a part which gave her talent scope.

Christopher, Jr., at the Castle Square to-night again afforded an opportunity for seeing every favorite member of the stock company, for all were in the cast. There were several special features in the performance of Alabama which ought not to have been overlooked. J. H. Gilmore and Lillian Lawrence were especially good in the leading parts. Horace Lewis and Tony Cummings were clever in character bits.

Corra Tanner's return as a single star was the event at the Columbia to-night. Alone in London was adequately produced, and Miss Tanner's work in the lead was thoroughly artistic. Louis Massen headed the support.

Fanny McIntire, leading lady of the stock company at the Bowdoin Square, might well be termed the star of the organization, judging by the reception given to her performance of Camille to-night. Miss McIntire may easily bear comparison with other actresses who have played the part, and her performance to-night made one look forward with pleasure to her presentation of Leah next week.

While all the impersonations in What Happened to Jones at the Park are admirable, there are two actresses who are to me especially clever. Ellen Burg is as dainty a comedienne as one could wish to see, and Machilde Cotterrell, as the Swedish servant, adds another to her long list of fine characterizations.

The Old Homestead has not begun to wear out its welcome at the Boston, and Dunman Thompson's work as the old New Hampshire farmer appeals especially to a New England audience.

Jack and the Beanstalk continues at the Museum.

There has been much ado about the regulation of the City Council forbidding the wearing of skyscraper hats at the theatre. The first bombshell was a petition sent to the Aldermen and signed by Mrs. John L. Gardner, the leader of Boston society, and others. The Aldermen appointed a hearing for Saturday, when, out of one hundred and forty, only seven women put in an appearance, and not one of the seven could be persuaded to utter a syllable. Then the fact came out that some of the names upon the petition had been forged.

At a special meeting of the stockholders of Boston Music Hall last week it was voted to accept the offer of the Boston Real Estate Trust for the purchase of the property. The price is not made public, but it is believed to be \$450,000, an advance of \$50,000 over the assessed value. Henry L. Higginson takes back a lease of the property so as to continue the symphony concerts for the present.

Naval officers have been in town examining the steam yacht Illawarra, owned by Eugene Tompkins, of the Boston, with a view of possible purchase in case the war scare becomes more serious.

A feature of the benefit for the Hale House, to be given at the Hollis Street to-morrow, will be the first performance of a new comedy, Bachelor Hall, by Rachel Baker Gale and Robert Melville Baker, which will be enacted by the Proscenium Club. Some of the Cadets will also take part.

Arrangements have been made so that the Lyceum company will have a longer Spring engagement at the Hollis, and will give both The Princess and the Butterfly and The Tree of Knowledge.

Norman Honore Hackett, who was here with Louis James last week, won an unusual amount of praise for his clever work. He is a young actor of much promise, and his work was uniformly good. He has been engaged for leading juveniles with the James-Rhea-Warde combination next season.

Bobbie Shafto, an extravaganza, by Harry Whorff and James W. Calderwood, which has been given a production in Waltham, is to be given in Boston by a popular organization. James Gilbert is directing rehearsals of The Hasty Pudding boys at Harvard in preparation for their Spring theatricals.

Grace Filkins was about the most interviewed actress in Boston last week, as she is the wife of Judge Advocate Marx of the Maine inquiry. I hear that Colonel Ingersoll figures in the new play Truth, which is to be produced at the Park next month. I remember that Colonel Ingersoll was to have been demolished by means of a play, Mighty Millions, which was to have been produced at the Hollis a few years ago, but the author could not raise a few mighty hundreds and the production was abandoned.

Tom W. Henry, the popular manager of the Columbia, made a short visit to Philadelphia last week.

At the reception of the Playgoers' Club last week the organization moved into its new and attractive quarters. The chief guest of the afternoon was Charles Coghlan, but among others present were Mathilde Cotterrell, Mrs. McKee Rankin, Grace Filkins, Eliote Enneking, and Sam Jewett.

I hear that Julie Mackey, who has just closed her engagement at Keith's, will go to England in search of a light opera, in which she will star under the management of J. Charles Davis. This is rather reversing the usual order of things, as the average comic opera star goes into vaudeville to retrieve her fortunes, but Miss Mackey goes in the other direction.

A novel feature of the Mason-Perse season of opera at the Boston will be to have two operas a week, one light and one grand, hitting all tastes.

I am always learning something new from F. W. Noxon, the clever "Man with the Lorgnette" of the Record. The other day he told how Dorothy was one of Fay Templeton's greatest successes, and only a day or two before he was speaking of "Miss Richie Ling, specially remembered for her magnetism and cleverness."

How about that, Richie? "Fritz" Thayer, please write.

Maud Hollins has been ill and out of the cast

of Jack and the Beanstalk, but Margaret Mills took her part at short notice and played it well. Charlotte Gage, a society girl of Arlington, has sailed for Europe, where she will study for grand opera.

John B. Schoeffel has returned from New York where the stockholders of Abbey, Schoeffel and Gran (limited) decided to accept the proposition made by the Tremont Theatre Amusement Company for the purchase of the Tremont, the sole remaining asset of the corporation. By the terms of the sale the purchasers agree to assume the mortgage on the property, and to pay about \$25,000 besides, enough to settle all the liabilities of Abbey, Schoeffel and Gran (limited) and leave a small amount to be divided among the stockholders. This transaction will enable Abbey, Schoeffel and Gran (limited) to wind up its affairs entirely, and it is expected that this will be done at the next annual meeting in May. The company which purchased the theatre is composed of Boston capitalists, with J. B. Schoeffel as president and manager.

Mrs. K. G. Sutherland has gone to New York on business connected with a play by her to be produced early in the coming season.

Frank P. Stone and party have returned to Boston after a six weeks' trip to Florida. Arthur Lewis, who returned to Boston as the manager for his sister, Julia Arthur, has been renewing the friendships made two years ago when he was at the Tremont.

The Criterion Club gave splendid performances of A Night Off, Old Love Letters, and A Pair of Spectacles, for the benefit of the woman's club house, last week. Lucy Spinney, of that organization, is going on the professional stage next season.

Mrs. Emma Sheridan Frye will come from New York to play for the benefit of the Home for Destitute Catholic Children, which is being arranged by Mrs. Miriam O'Leary Collins. Other ex-Museum favorites to play are George W. Wilson and Joseph Haworth.

JAY BENTON.

PHILADELPHIA.

Quakerdom's Amusements—Modjeska at the Auditorium—Ferberger's Gossp.

(Special to The Mirror.)

PHILADELPHIA, March 28.

One of the most notable events of the season in the Quaker City has been the success of the dramatic stock companies. The season at the majority of our combination theatres will close very shortly, and in their place stock companies are now being formed, which will appear at the popular prices now in vogue at all our money making places of amusement.

The appearance of Madame Modjeska is the special event of the week. To-night at the Auditorium she was greeted by a large audience, and proved the esteem in which she is held by our best class of theatregoers. Mary Stuart is Modjeska's opening play, to be followed during the week by Macbeth, Magda, and As You Like It, thus affording the star and company ample opportunities for displaying their versatility. A theatrical sensation is promised for coming week.

A new version of Uncle Tom's Cabin, by Harkins and Barbour's company, is the week's attraction at the Park Theatre, opening to a crowded house. It is beautifully presented with five new and original scenes by a company of noted and favorite players, fully deserving the marked attention and applause tendered them. April 4, Janssuechek.

The Grand Opera House this evening presented a fine military spectacle. Mounted guards were in front of the house, and all the attendants in soldiers' uniforms. On the stage was given the finest rendition of Shenandoah ever witnessed in this city. The mammoth stage allowing twenty horses, a detachment of infantry, one of cavalry, and a battery of artillery, in the battle scene two hundred people were massed together, making it exceedingly realistic, and a spectacle long to be remembered. Edwin Morand, John Craig, Edgar J. MacGregor, Charles Brandt, Maud Hosford, and Minnie Radcliffe were prominent. The new stock company are working together very nicely, and show by discipline and excellent stage-management their talent and versatility. Next week, The Octoroon.

The Moth and the Flame, by the Kelcey-Shannon company, has been brought back to the Broad Street for two weeks. Joseph Jefferson, April 11, for two weeks' stay. The season here will likely close earlier than usual.

The French Maid, that made a hit for one week in February, returned to the Chestnut Street Theatre this evening, to remain for three weeks or longer.

A Stranger in New York has been moved for this, its last week, to the Chestnut Street Opera House. Augustin Daly's Comedy company during Holy week will present their double bill, Subtleties of Jealousy and Number Nine. Week of April 11 Mask and Wig Club, of the University of Pennsylvania.

Louis James and Creston Clarke are booked at the Park Theatre during month of April.

The Strange Adventures of Miss Brown, with the Girard Avenue Theatre's popular company in the cast, is a big, laughing attraction at that house this week. The staging is equal of that of any former production. Manager Charles Durban feels proud of his company, and the public show their appreciation by a succession of crowded houses. The Rajah April 4.

Northern Lights, by William Calder's company, is at Forepaugh's Theatre, and attracted at the matinee and evening the usual standard large patronage. Northern Lights is an intensely interesting play, with beautiful effects, striking scenery, and good cast. Georgia Welles, Clara Fennoyer, and James Carden, in addition to the stock company, will appear in Camille April 4.

McFadden's Row of Flats opened to-night at the National. It is a lively musical comedy with extravagant delineations of metropolitan characters, introducing well-known vaudeville specialists. Business large. Al. W. Martin's Uncle Tom's Cabin April 4. New Dramatic Stock company April 11.

Dumont's Minstrels offer at the Eleventh Street Opera House The Yellow Kid's Army Off for Cuba. It is the funniest army ever seen on the local stage. The usual olio and Our Progressive Euchre Party round out the bill. Business good.

May Irwin, with The Swell Miss Fitzwell, attracts more than the usual attention to the Walnut Street Theatre. She is a universal favorite, with unlimited powers to display her comedy talent, versatility, and her ever popular songs and negro delineations. What Happened to Jones April 4. The Telephone Girl 11.

The Electrician is at the People's this week, interpreted by a company headed by Frank Harrington, P. Aug Anderson, Lottie Williams, and J. H. Bradbury. At Piney Ridge April 4.

Thomas F. Kelly, owner and manager of the National, is seriously ill, and has been removed to Lakewood.

The Standard Theatre Stock Dramatic com-

pany, with John J. Farrell, Linnie Kendall, James R. McCann, Fred Bock and vaudeville features, draws good patronage.

The total net receipts of the Maine relief fund, held at the Academy of Music, March 11, were \$5,200.50. Manager William J. Gilmore deserves great credit for bringing about this result.

Anton Seidl's New York orchestra will give two concerts at the Academy of Music, matinee and evening, April 29.

Josef Hofmann, pianist, will give his last concert at the Academy April 13.

The Chestnut Street Opera House will have McKee Rankin's company May 16, indefinitely, and if reports prove true the Broad Street Theatre will also join the stock company ranks.

R. FARRINGTON.

WASHINGTON.

Beside the Bonnie Brier Bush Successfully Produced—Other Bills—Capital Happenings.

(Special to The Mirror.)

WASHINGTON, March 28.

J. H. Stoddard's starring tour under the management of Frank L. Perley and Fred M. Ranker commenced to-night at the Lafayette Square, under the most auspicious circumstances. A large and distinguished audience was in attendance, who distinctively evidenced their hearty appreciation of the star, the very complete production, and the talented efforts and commendable work of a most acceptable company. Beside the Bonnie Brier Bush is the title of the play presented, and the authors, James McArthur and Tom Hall, have for stage purposes dramatized the salient points of Ian MacLaren's "Beside the Bonnie Brier Bush," "In the Days of Auld Lang Syne," and "Kate Carnegie," combining the three in a story that is replete with heart tenderness and domesticity, and treats only of things that are pure and wholesome. The authors have constructed a well defined plot which has its development in a series of eloquent situations. It introduces the simple folk of Drumtochty, the humble homes of the religious peasant, and the stern elders of the auld Kirk. The theme of the play is primarily furnished by the story, "The Transformation of Lachlan Campbell."

The play is in four acts, and the opening scene shows Margot Howe's garden, with its lovers' seats hidden among the brier bushes. Herein all the characters are introduced as they come to take counsel of Margot, who is the confidante of old and young in Drumtochty. As the act gradually unfolds, one perceives the beginning of two romances. Its close is marked by Lachlan Campbell's discovery that Flora is in love with Lord Hay. The opening passages of the second act disclose a general misunderstanding on the part of the lovers. Flora thinks Kate Carnegie is in love with Hay and Kate fancies Flora's dependency is caused by Carmichael's attentions to her. Flora, despairing of winning her father's sympathy in her love for Hay, resolves to go to London. Lachlan finds her note of farewell, and the curtain descends on his outburst of grief, after having stricken her name from the family Bible. In the opening scene of act three, Flora, ill and destitute, is found by Maclure and Hay. In the second scene we have the successful termination of the love story of Kate Carnegie and Carmichael, a striking contrast being afforded in the latter half of the act by the return of Flora sick unto death, the arrival of the London specialist, the memorable crossing of the swollen river, "The Tochty," and Lachlan Campbell's wild appeal to Maclure to save Flora's life. In the last act the neighbors gather to hear of Flora's condition, and are sent away by the doctor with the assurance of her recovery. Lachlan stops their departure, and the final curtain falls upon a scene of united love and reconciliation. Mr. Stoddard has a part eminently fitted to his capabilities, that of Lachlan Campbell, the stern old Presbyterian minister. It was a mosaic and admirable setting and clearly defined surrounding. His success was complete and the characterization, if he never presents another, is a fitting triumph to his many artistic achievements on the stage. Marie Burroughs made her reappearance on the stage as Kate Carnegie and aids materially in the success. Marion A. Chapman as Flora Campbell does most praiseworthy work, and the remaining characters are in the strong keeping of Augustus Cook, W. F. Rochester, R. A. Roberts, Cuyler Hastings, Charles Harbury, Emmett Corrigan, Augustus Duncan, H. W. Humphreys, James M. Wilson, Harold Goins, Ethan Allen, Walter Craven, Tom Dixon, Marian A. Chapman, Delphine Perrault, Carrie Lee Stoyie, Gertrude Robinson, and Evangeline Irving. Josef Physic has painted some beautiful scenery, which is reproduced from photographs made at Drumtochty. The production is presented under the stage direction of R. A. Roberts. E. H. Sothern will come next.

Augustin Daly's company opened their engagement at the Columbia Theatre to-night to a packed house, presenting in a most complete manner the excellent double bill, Number Nine and Subtleties of Jealousy. In the cast are the favorites, Charles Reichman, Sydney Herbert, Tyrone Power, Wilfred Clarke, Hobart Bosworth, W. F. Owen, William Hazlettine, Catherine Lewis, Marie St. John, Irene Perry, Lettice Fairfax, Lula Converse, and Mrs. Gilbert. Richard Mansfield will follow.

Too Much Johnson is the bill this week at the New National. The company includes William Gillette, Joseph Brennan, Sam Reed, Joseph Franconer, Arnold Daly, Robert Hickman, Arthur Brown, Emerson Stowell, James Ricard, Ida Conquest, Hope Ross, and Kate Meek. Andrew Mack in An Irish Gentleman comes next.

At Piney Ridge, which played here early in the season, returns this week to the Academy of Music, and had a warm greeting to-night from a large audience. The strong performances of David Higgins, Georgia Waldron, and Louise Rial were praised highly. A return engagement of Humanity will follow.

Al. W. Martin's big production of Uncle Tom's Cabin tested the capacity of the Grand Opera House to-night. The famous old negro impersonator, Milt G. Barlow, appears as Uncle Tom, and a good company interpret the other characters. The Brand of Cain comes next.

Leon Herrmann and Adelaide Herrmann entertained the inmates of St. Elizabeth's Insane Asylum Tuesday afternoon with feats of magic and spectacular dances. In the party were Managers Luskett and Dwyer, of the Columbia Theatre; Edward Thurnauer, manager of the Herrmanns, and several newspaper men. After the performance Dr. Godding, the superintendent, entertained the visitors at lunch. Young Mr. Herrmann, during his engagement here, clearly established himself as a magician of great ability.

Paul Wiltach, formerly dramatic editor of the Times and now press agent for Richard Mansfield, was here last week in advance of his attraction, and has been busy shaking hands with friends.

Queen Lil, the burlesque to be given at au

early date by the Columbian University Club, will be given early in April. The burlesque is the latest work of Harris Brothers. Besides the Washington performance, arrangements are under way to take the company to New York, Philadelphia, and Baltimore.

Anita Hendrie, of this city, has left to join Joseph Jefferson for his spring season.

Louis Anderson, a Washingtonian, left to day to join Robert Downing in Pittsburgh.

JOHN T. WARDE

ST. LOUIS.

Auspicious Opening of the Columbia—At Other Houses—Local Gossip.

(Special to The Mirror.)

St. Louis, March 28.

The new Columbia Theatre, that has been in course of construction for several months, threw open its doors to the public Saturday afternoon and is a beautiful playhouse. The building represents an outlay of \$150,000 and is completely fireproof. It was remodeled from an old building, the four walls only having been left standing. Inside of these walls was built a massive skeleton of steel and iron. The interior decorations are in delicate colorings, the prevailing shades being white, gold, pink, and light blue. The upholstery is entirely in red. The proscenium arch is square in shape, decorated with a mass of rococo work. At intervals the faces of Grecian maidens protrude from the arch. Just at the centre, and looking out and down at the audience, is the head of Shakespeare in bas relief. The arch is 30 feet wide and 22 feet high. The balcony is small and has mezzanine boxes. These boxes, eleven in number, occupy the space usually occupied by the first four rows of balcony seats in other theatres. They are wide and roomy, divided from each other by low polished railings and curtains of velvet, but so arranged that any number of them may be thrown together to accommodate theatre parties. To the right and left of the proscenium are the regulation boxes. They are each supplied with a roomy wardrobe for the wraps and hats of the occupants.

The lighting of the theatre is claimed to be better than any of its kind in the West. There are over 1,200 incandescent bulbs on walls, ceilings or stage.

The prettiest piece of decorative work is the painting, "Amusements," measuring 8 by 30 feet, just over the proscenium. The subject is treated allegorically. The asbestos curtain weighs 1,000 pounds. Its colorings are in the same shades as prevail throughout the house, the design, however, being very simple stencil work. Instead of the ordinary act drop, gorgeous red plush curtains, embroidered in gold, will be seen. These will be separated in graceful lines at the sides. The distance from the stage to the rigging loft is 62 feet. The stage floor is entirely cut up into traps and working bridges. The working bridges divide the stage into four equal parts and are operated by powerful hydraulic machinery. The painters' bridge, 35 feet above the stage, is a span of iron connecting the rigging lofts and covered with a platform 6 feet wide. The dressing-rooms are located to the right and left underneath the stage level and parquet floor. They are large and airy, and each is supplied with a stationary washstand and hot and cold water. They are capable of accommodating about 150 persons.

To the right of the stage, on a level with the rigging loft, are three extra large dressing rooms. A unique feature of the new theatre is the location of the manager's office, a neat suite of small rooms, handsomely furnished, on a level with the balcony floor. The seats are roomy and comfortable and the aisles wide.

Two big audiences attended the two performances Saturday. The features were Kaiser Franz Joseph's Magyar-Hungarian Kasben-Kapelle, the biograph, Lizzie Dearious Daly and the animated song sheet, and several other meritorious specialties.

The Century had for its attraction My Friend from India, which was seen here last season. The present company is fully as strong as the other.

Lewis Morrison opened at the Olympic last night in The Master of Ceremonies. Richelieu, Yorick's Love, and Faust will be given during the engagement.

The Rivals is the bill at the Imperial this week, the first presentation being given yesterday afternoon to a big audience. The play was handsomely put on and the company gave a most creditable performance. The vaudeville features were Irene Franklin and her animated music sheet, Sharp and Platt, and Zelma Rawlston.

One of the most brilliant programmes of the season is being given at Hopkins' Grand Opera House this week. The drama is All the Comforts of Home. Crowded audiences saw it yesterday. Ralph Stuart, Arthur Mackley, Kate Jackson, and Carrie Lamour take the leading parts. The vaudeville features are Frank Gardner, Harry Armstrong and his animated music sheet, Lew Hawkins, and the projecting machine.

Two Little Vagrants drew large houses to Havlin's yesterday. It is a very strong drama, full of heart interest, pathos and startling situations. The leading role, Fan Fan, is taken by Mildred Holland, who did most meritorious work.

Bryant and Watson's American Burlesquers are at the Standard this week and large and pleased audiences attended the opening performances yesterday. The two burlesques introduced the popular comedians, Bryant and Watson, and a strong array of vaudeville talent.

The new Columbia had an auspicious house warming last Thursday evening. Manager Salisbury and the owners, Zack Tinker, Frank Tate, and Charles Sutter, sent out invitations to their friends and to the press. The house was crowded. An orchestra under Professor Vogel furnished music. There were several songs by well-known local artists, speeches by Manager Salisbury and the owners, and the affair concluded with a buffet lunch served on the stage.

Artistically the entertainment at the Olympia last Tuesday afternoon, for the benefit of the fund for the erection of a monument to the memory of the sailors and marines of the Maine, was a success. The members, individually and collectively, of the companies playing here gave their services and helped. During the entertainment flowers were sold in the lobby. The receipts amounted to \$354. Great credit is due P. Short and J. J. Brady for their able management of the affair.

A deed of sale last Wednesday was recorded, transferring the Forest Park Highlands plant from the L. A. Thompson Scenic Railway Company to the Forest Park Highlands Amusement Company for \$14,750. The company will operate the Highlands this Summer. Colonel Hopkins will provide the vaudeville attractions.

George Wood, press representative of Colonel Hopkins' Chicago Theatre, visited us, accompanied by his wife, for a few days last week.

He was in the hands of George Munson, press representative of Hopkins' Grand Opera House.

Melba will appear in The Barber of Seville at Music Hall March 30. She will be assisted by Sellignac and Campanari.

Ed Dunn, ahead of My Friend from India, and an old St. Louis boy, had his hands full last week, booming his company and being entertained by Jerry Hunt, of the C. and A. Ry.; Harry Maguire, of the Big Four, and "several others."

Charles Wayne, the monologist and eccentric dancer, made a big hit at Hopkins' last week with his old turn and several new features he has added since his last visit here.

The opening of the new Columbia Saturday afternoon was a big society event. The entire front of the building was hung with flags, plants were placed in the lobby, and a rose, with ribbon giving date of opening, given to each lady attending. The house was packed with a very fashionable audience.

Colonel J. D. Hopkins has been in the city for two days past on business connected with his theatre.

Reuben Welch, stage-manager of the Gaiety Theatre, Chicago, has closed with the owners of Koerner Park and will manage it next Summer. He will put in high-class vaudeville and light burlesques.

W. C. HOWLAND.

CINCINNATI.

Plays in Porkopolis—Grand Opera—Gossip of the Theatres.

(Special to The Mirror.)

CINCINNATI, March 28.

The season of the Damroch Opera company began at Music Hall this evening in Tannhäuser. To-morrow Faust will be sung, and later on Die Meistersinger and The Barber of Seville. The Melba nights are meeting with the biggest sales. Gadski, Kraus, and Fischer are the other more prominent of the soloists.

The Bagetto Italian Grand Opera company is at the Grand and, despite the opposition at the Music Hall, will do a good business. It opened to-night in La Bohème and during the week will be heard in Cavalleria Rusticana and Pagliacci, Manon Lescaut, Lucia di Lammermoor, Ballo in Maschera, and La Torze del Destino.

The Banker's Daughter was produced at the Pike by the Neill Stock company yesterday afternoon and evening, before magnificent audiences. The duel scene between de Carojac and Rutledge, impersonated by Herschel Mayall and Charles Wyngrate, aroused the utmost enthusiasm. The part of Phipps was taken by Lorin J. Howard of the Hopkins Theatre Stock company, of Chicago.

The Ensign appealed to the patriotic impulses of a large house at the Walnut last night, where it was given by the Walnut Stock. One of the scenes is laid in Havana Harbor in view of the famous Morro Castle. James E. Wilson was seen in the title-role, and Henrietta Crossman as Alice Greer.

Ranch 10 was the bill at the Star yesterday and will be continued throughout the week. The Brady Stock company never fails to draw good audiences. Willis Granger's work pleases as much as ever, and he has established himself firmly in the hearts of the patrons of the Star, and the same may be said of Selma Herman, the leading lady.

When London Sleeps attracted the usual Sunday audiences at Henck's yesterday, where it was given a splendid presentation. Vera de Noie plays the part of the heroine.

Jessie Mae Hall is at the Fountain this week in The Princess of Patches. There are many pleasing specialties, and Miss Hall sings with a great deal of vim.

The last symphony concert by the Cincinnati Symphony Orchestra, was given last Saturday night at Music Hall, with Miss Rose Shay as soloist.

John Galvin, the popular Elk of Cincinnati lodge, has been nominated for Judge of the Superior Court by Republican party.

Will Heck has become the advertising agent for Coney Island.

Willis Granger, of the Brady Stock, was obliged to retire from the cast of East Lynne for several performances last week owing to indisposition.

WILLIAM SAMFSON.

BALTIMORE.

What Happened to Jones—E. H. Sothern—Blue Jeans—Notes.

(Special to The Mirror.)

BALTIMORE, March 28.

What Happened to Jones was presented before a large and approving audience at Ford's Grand Opera House, this evening. While this makes its second visit to our city, the comedy was in all respects as much enjoyed as when last seen here. The company is fully equal to the demands made upon it, and is made up of George C. Boniface, Jr., George Ober, Reuben Fax, William Bernard, Cecil Kingstone, J. W. Cope, Harry Rose, Anna Belmont, Kathryn Osterman, Annie Haines, Florence Robinson, Mrs. A. E. Eberle, and Mattie Ferguson. Next week, Andrew Mack.

E. H. Sothern pays us his annual visit this week, appearing this evening at the Academy of Music in The Adventure of Lady Ursula, supported by his usual good company and aided by the charming scenery and effects which contribute so much in making up the completeness of his performances. The company includes Virginia Harned, who, it is stated, will star in the play next season. East Lynne next week.

The Lyceum Theatre Stock company gave a very interesting performance of East Lynne at the Lyceum this evening, and notwithstanding the Lenten season it drew a full house. In fact, the usual dull business incident to Lent has had but little effect on the box-office receipts of the Lyceum. To account for this I might say that the prices are reasonable, the performances well given by a capable company, and the plays selected by Manager Albough clean and free from any objection. Next week, Young Mrs. Winthrop.

Blue Jeans, presented by a very fair company and mounted in good style, is the attraction at the Holliday Street. It will be followed by Thomas E. Shea in repertoire.

Anna Belmont and William Bernard, who are in the cast of What Happened to Jones, are old favorites here, having been members of Manager Charles E. Ford's Stock company. They will be entertained during the week.

The performance given for the benefit of the Maine Monument Fund, at Ford's Grand Opera House, on last Thursday afternoon, was one of the most successful affairs of the kind ever given in this city. Mrs. McKinley, accompanied by ladies of the Cabinet, occupied a box.

HAROLD RUTLEDGE.

GOSSIP OF THE TOWN.

The Ferguson Brothers have closed with the Murray Comedy company, and will head next season their own company in His Excellency. Under London's Lights, Outwitted, The Land-slide, The Late Lamented Jones, Charley's Wife, and A Scrap of Paper. The team will open on the Castle Circuit, Chicago, for a three weeks' engagement, beginning April 4. C. H. Ferguson and W. T. Nelson are proprietors, and W. T. Nelson business-manager for the tour.

Edward Cattlin will begin his starring tour in Richelieu in April, under management of Harry Rich.

A son was born on March 26 to Mr. and Mrs. William P. Holton, professionally known as Mrs. Charles W. Roberts.

Miss Francis of Yale has reached its one hundred and fiftieth performance in England.

Engene Bertram and Bassett Willard, authors of The Mystic Midgets, have written a new juvenile fairy spectacle, Arcticana, or Columbia's Trip to the North Pole, with music by Hermann O. Wolf. The South Eastern Lyceum Bureau are negotiating for Southern territory. Fred H. Decker and Co. have purchased the rights to The Mystic Midgets for the United States and Canada, and they are meeting with success in productions for Y. M. C. A. and like societies.

Harry Crandall, the well-known comedian, is back in New York after a highly successful season with the Hogan's Alley company (Southern). He was one of the big features with the company and scored a hit everywhere the company appeared.

C. Stewart Johnson has returned from Europe, where he made a hit with Lost in New York, playing the tramp.

The Heart of Maryland company will sail to-morrow (Wednesday) for London.

Grave rumors are abroad concerning dissolution in the Lamb's Club, caused by the recent blackballing of a prominent and popular Broadway manager.

Walter Perkins in My Friend from India has been doing a fine business in Pennsylvania. The company will "lay off" during Holy Week, when the members will visit New York.

Grimes' Cellar Door will close this week. James B. Mackie is in such poor health that his physician has ordered a long rest. Mr. Mackie will go into the country at once.

F. F. Mackay addressed the Nimodaghsis Society of Washington last Friday on the theory and art of elocution. The large audience included many literary lights of the capital.

Gustav Amberg arrived last Saturday from Europe, accompanied by Emil Richard, comedian of the Court Theatre, Stuttgart, who will appear here at the Germania Theatre.

Twelve students of the Stanhope-Wheatcroft school have been engaged to appear in this city with the Kelcey-Shannon company.

The graduation exercises of the class of '98 of the American Academy of Dramatic Arts and Empire Theatre Dramatic School occurred last Saturday morning at the Empire Theatre. President Franklin H. Sargent presided, and Bronson Howard, Daniel Frohman, and Eugene W. Presbrey were among the speakers.

Henrietta Markstein had a successful benefit on Sunday evening at the American Theatre.

Heber J. Grant has bought a controlling interest in the Salt Lake Theatre, and it is said that Manager Burton may not continue in charge of the house.

Dr. A. G. Rogers is successfully lecturing in the East about "Nature's Paradise, from Washington through the Land of the Sky to the South." His beautiful views were taken along the line of the Southern Railway, which has done so much to bring the great South before the people of the North.

Milton Aborn and company have secured Trilby, Alabama, Master and Man, and other plays from Howard and Doyle for special Eastern territory next season.

A nautical drama entitled The Midshipman will soon be produced in Chicago.

The season of The Isle of Champagne has been extended for eight weeks. It will play through New England for the added time.

Ether Rugsboro has left the Human Hearts company and has joined an attraction which will shortly appear in this city.

Paul Keeler's new play, What Dreams May Come, received excellent criticisms on its production recently in Washington. The piece goes to the Park Theatre, in Philadelphia, next week. The company presenting it is unusually strong. Madame Janaschek is featured in the chief role. John Blair, Edmund Collier, Joseph Whiting, and other sterling actors are in the cast.

Randolph Hartley, a brilliant young writer, has come to New York from Denver. He will remain here permanently and devote his time to dramatic work. Mr. Hartley has written several librettos and musical comedies of exceptional merit.

Eleanor Bradhay is filling a Spring engagement in The Land of the Living.

Carrie Keeler has severed her connection with Richard Mansfield's company. Miss Keeler says that she joined the company on Jan. 24 in Chicago to fill Mrs. Mansfield's position. Leading parts were afterward taken away from her and given to a new member of the company, whereupon Miss Keeler withdrew.

Nellie O'Neill, who recently withdrew from the cast of A Boy Wanted, and joined A Stranger in New York at the Chestnut Street Opera House, Philadelphia, was taken ill with pneumonia last week. A prominent physician was called to attend her, and Miss O'Neill expects to resume her part, in which she has been very successful, in a few days. Miss O'Neill also will appear in A Day and a Night, Charles H. Hoyt's new play.

The two hundredth performance of The Geisha at Daly's Theatre, occurred on Saturday evening.

The cast of La Poupée at Daly's Theatre will include, besides Virginia Earl, who will have the title-role, Catherine Lewis, James Powers, Frank Rushworth, Samuel Slade, and Joseph Herbert.

Frank Doane is playing Jack Dangerfield with Annie Russell and has made a most favorable impression. He will continue in the part besides playing his old role in On! Susannah for the rest of the season.

Nita Allen has made a pronounced success in the leading role in the new play, The Old Coat, which Smyth and Rice will present for the first time in New York at the Bijou Theatre next week.



Adelaide and Leon Herrmann, who are pictured above, are now in their second annual tour with the Herrmann the Great company. Leon's success in the line of work practiced so long by his late illustrious uncle has been phenomenal, and the dances of Adelaide are even more beautiful than ever. The Herrmanns are giving the most unique and, without doubt, one of the finest magical entertainments in the world.

Harry Dull closed with Sam T. Jack's touring company on March 25.

Rose Coleman, the English comic singer, has been removed to the German Hospital, Seventy-seventh Street and Lexington Avenue. She is suffering with a severe attack of sciatic rheumatism, and wishes her friends to call and see her.

Moris Rosenthal, the pianist, cut a finger while shaying last week, and was compelled to cancel a London concert engagement.

Julian Magnus is finishing an original comedietta, An Unexpected Husband, for vaudeville production. The two leading characters, male and female, are of about equal value, and there are two minor parts.

ENGAGEMENTS.

Alice Judson, for the DeWolf Hopper Opera company.

The following people have been engaged for Tanner's Players, opening in Brooklyn, Easter week, in The Leather Man: Lettie Wright, Marie Lynna, Grace Welby, Kittle Hughes, Eva Thorn, Fred Webb, Harry Lamar, A. Howard, D. Smith, Charles Green, and Evan Richardson.

Wagenhals and Kemper have re-engaged James Sheegreen as their general business and press representative, for the James-Rhea-Warde combination next season.

Caro Gordon, for Augustin Daly's company.

George C. Robinson, with Katherine Rober.

Florence Lytell, with Waite's Eastern Comedy company.

Rosalind Cobin, for Augustin Daly's Stock company.

Elsie DeWolfe, for the Empire Theatre Stock company next season.

J. F. B. Beckwith, for the James-Rhea-Warde company. Mr. Beckwith has been Collector of the Port of Charleston, S. C.

Ellen Cummins, for Elizabeth Robbins' special production of Ibsen's Hedda Gabler at the Fifth Avenue Theatre to-morrow (Wednesday) afternoon.

Joseph Cusack, for Harkins and Barbour's Uncle Tom's Cabin.

Madame Pilar-Morin, with May Irwin for next season.

Charles Jackson and Helen Brackett, for The Marquis of Michigan.

Arthur Hoops, for leads with James K. Hackett next season.

David Hanchett has signed to go with The Curse of Gold.

COMPANIES CLOSING.

Elith R. Spencer, at Syracuse, N. Y., March 26.

The Span of Life, at Brooklyn, April 2.

John Dillon, at Fremont, Neb., April 16.

A Normandy Wedding closed Saturday at the Harlem Opera House. Business had been light, salaries were in arrears, and Manager F. C. Whitney decided to disband.

In Atlantic City is said to have stranded at St. Louis on March 21, the company being sent to Chicago, it is reported, with all expenses paid through by stage-manager Fred Murray, of the Girl from Paris.

Madison Corey, manager, announces the closing of Richards and Canfield in My Boys at Scranton, Pa., on April 2.

BUFFALO BILL'S WILD WEST.

To-morrow (Wednesday) night Buffalo Bill's Wild West will open at the Madison Square Garden an engagement that has every promise of great success. There has been no circus in New York this Spring, and this exhibition, which has the magnitude of the up-to-date circus with features of far greater interest than those of any "ring" show, will no doubt more than fill the place of the usual Spring offering at the Garden. Buffalo Bill's Wild West this season is stronger than ever before. It will present—and the display will be timely—an international military tournament from the armies of England, Germany, Russia, Cuba, and the United States; the stirring spectacle of Custer's last battle will be revived, and the special performances of marvelous horsemanship, marksmanship and military maneuvering that have made the show famous will all be seen again.

HOYT'S TO CLOSE THIS WEEK.

Hoyt's Theatre will close for the season next Saturday, when the run of Oh, Susannah! will end. There is a possibility that the house may be reopened for a time by a combination, but it is more likely to remain closed until next season.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

Week Ending April 2

New York.

METROPOLITAN (Third Ave. and 143rd St.), LOUIS JAMES IN *REVEREND*.
OLYMPIC (Third Ave. bet. 139th and 140th Sts.), IRWIN BROTHMAN'S *SHOW*.
HARLEM OPERA HOUSE (185th St. at Seventh Ave.), *THE BALLET GIRL*.
HARLEM MUSIC HALL (185th St. at Seventh Ave.), *VAUDEVILLE*.
COLUMBIAN (185th St. at Lexington Ave.), FLORA IRWIN AS *THE WIDOW JONES*.
PLEASANT PALACE (36th St. bet. Lexington and Third Aves.), *VAUDEVILLE*—1:30 to 11:00 P. M.
OLYMPIA (Broadway and 45th St.), *CLOSED*.
LYRIC (Broadway and 44th St.), *CLOSED*.
AMERICAN (Ninth Ave. 43d and 41st Sts.), *THE MIRADO*.
HURRAY HILL (Lexington Ave. and 41st St.), *CLOSED*.
BROADWAY (Broadway and 41st St.), *THE HINAWAY*—1:30 to 11:00 Times.
EMPIRE (Broadway and 40th St.), *THE CONQUERORS*—9:30 to 11:00 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.).
THE CASINO (Broadway and 39th St.), IN GAY NEW YORK. *ENICK ENICK*—(Broadway and 39th St.), W. H. CRANE IN *A VIRGINIA COUNTRY*—9:30 to 11:00 Times.
HERALD SQUARE (Broadway and 35th St.), *MORTE CARLO*—9:30 to 11:00 Times.
GARRICK (35th St. East of Sixth Ave.), *THE LITTLE MINNIE*—4:30 plus 100 to 100 Times.
KOOTER & HALL (145-146 West 34th St.), *VAUDEVILLE*.
MANHATTAN (Broadway and 33rd St.), *WAT DAVE EAST*—5:30 to 11:00 Times.
THIRD AVENUE (Third Ave. and 31st St.), *THE LAST STRIKE*.
ELIJAH (12th Broadway), *THE MAN FROM MEXICO*—Revival—9:30 to 11:00 Times.
WALLACE'S (Broadway and 30th St.), JOHN DREW IN *ONE BURNER'S DAY*—5:30 to 11:00 Times.
DALY'S (Broadway and 29th St.), *THE GERMAN*—3d Production—9:30 to 11:00 Times.
WHELAN AND FILLING (Broadway and 29th St.), *POORER CASE*—10:30 to 11:00 Times.
JACK'S (Broadway and 29th St.), *BURLINGAME*.
FIFTH AVENUE (Broadway and 28th St.), *MRS. FINE AS TIES OF THE D'UNDESVILLE*—7:30 plus 1 to 7 Times.
THE GARDEN (Broadway and 28th St.), *HERBY SELLER IN THE MASTER*—4:30 to 11:00 Times.
MINKIN'S (315-316 Eighth Ave.), *GUS HILL'S TROUPE*.
MOYNE (34th St. at Broadway), *ON 1 SUBURBAN*—5:30 to 11:00 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), *THE TREE OF KNOWLEDGE*—7:30 to 11:00 Times.
EDEN (Ninth Ave. bet. 23d and 24th Sts.), *FRIGORIS IN WAX*—CONCERT AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), *EAST LANE*.
PROCTOR'S (2nd St. bet. 6th and 7th Aves.), *CORTISBORN*.
VAUDEVILLE 12:00 M. to 11:00 P. M.
FOURTEENTH ST. (14th St. at Broadway), *FUN ON THE PACIFIC RAIL*.
IRVING PLACE (Irving Place and 15th St.), *AGNES SOMER*.
KEITH'S (East 14th St. at Broadway), *CONTINUOUS VAUDEVILLE* 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), *THE WHITE HEATHER*—14:30 to 15:45 Times.
TONY PASTOR'S (Tammany Building, 14th St.), *VAUDEVILLE*.
STAR (Broadway and 13th St.), *ELITA PROCTOR OTIS IN OLIVER TWIST*.
GERMANIA (147 East 8th St.), *GERMAN DRAMA AND COMEDY*.
LONDON (235-237 Bowery), *MAY HOWARD'S BURLESQUES*.
FOLEY'S (139-141 Bowery), *GO-WON-GO-NURANE*.
MINER'S (105-109 Bowery), *THE BROADWAY BURLESQUES*.
THALLIA (45-46 Bowery), *THE NEW DRAMA*.
WINDSOR (45-47 Bowery), *THE NEW DRAMA*.

Brooklyn.

ACADEMY OF MUSIC (Montague St. at Clinton St.), ERNEST LACY'S ILLUSTRATED FASHION PLAT LECTURES.
PARK (100 Fulton St.), *THE OPERA OF LOVE*.
HYDE AND HERMAN'S (Adams St. at Myrtle Ave.), *VAUDEVILLE*.
AMERICAN (Dodge Ave. and South 4th St.), *CLOSED*.
GRAND OPERA HOUSE (Rim. St. at Fulton St.), *THE BURNING OF PARADISE ALLEY*.
UNIQUE (194-196 Grand St.), *THE GALGOLA*.
LYCEUM (Montague Ave. and Leffman St.), *THE ENGINEER*.
THE AMPHION (437-441 Bedford Ave.), *CLOSED*.
STAR (391-397 Jay St. at Fulton St.), JOHN L. SULLIVAN AND TROUPE.
EMPIRE (101-107 South 6th St.), *THE BROADWAY GIRLS*.
COLUMBIA (Washington, Tillary and Adams Sts.), *THE ROYAL BOX*.
GATERY (Broadway and Middleton St.), *THE FOUNDLING*.
ELIJAH (Smith and Livingston Sts.), *MADAME HERMANN WITH HERMANN THE THIRD*.
MONTAUK (505-507 Fulton St.), *THE TELEPHONE GIRL*.
MUSIC HALL (Fulton St. and Alabama Ave.), *VAUDEVILLE*.

A GOVERNMENTAL INTEREST.

THE subject of a governmental interest in the theatre of this country has been broached several times during recent years, and although the theatre in foreign countries has been benefited by official countenance and assistance, it had seemed that the foreign system of aid and supervision could not be adopted here owing to the vitally different method of administration and the greater freedom of enterprise in America. THE MIRROR, in common with other newspapers, has in the past viewed with doubt and misgiving all propositions looking to governmental patronage of the stage in any form; but theories offer no such basis of judgment

as facts afford, and actual conditions must always suggest immediate remedies.

Enthusiasts—lovers of the stage—have at times wished for a stability and a dignity in the theatre that ephemeral crazes in management and patronage have pushed from view and have turned theoretically to the governing idea as a possible solution of the question. But never until now have the conditions been such as to warrant any practical application of this theory under authoritative auspices.

There is no doubt that the time has come at least for an inquiry into the condition of the American theatre by Congress. As THE MIRROR understands it, such a step would be a preliminary under the bill introduced into the House of Representatives by Mr. BERRY, of Kentucky. An inquiry would develop matters of great public interest, and no one honestly concerned in the theatre could object to the ultimate plan proposed by the suggestion in Mr. BERRY's bill, which, with the ideas of Mr. BERRY himself on the subject, is published on another page of THE MIRROR this week.

To go further, it may safely be said that every lover of the drama and dramatic literature, which means every person of education and taste in the country, will welcome this, the first step possibly toward governmental recognition of the existence of an art that—music excepted—interests and entertains more people than any other. Every nation of Europe has, in some form, fostered the stage by aid of money or bestowal of dignities where deserved; moved thereto by the need of diverting people, or of elevating the public taste as a means of making better citizens.

When NAPOLEON was investing Moscow, and the conditions were such that it might have been imagined that the subject of France's National Theatre was the last one to be then and there considered, he formulated the decree for the reorganization and government of the Théâtre Français. This was the decree of Oct. 15, 1812, and on those lines the establishment has moved from that day to this. The Emperor said, "The Théâtre Français is the glory of France." But let us imagine President MCKINLEY trying to apply that eulogy to any American theatre in this year of grace! And why should he not? Have we not our heritage in SHAKESPEARE, a greater far than CORNEILLE, RACINE, MOLIÈRE, HUGO, and DUMAS? It is no dream to expect that the seed which the House-bill of Mr. BERRY may be likened to shall bear fruit and carry the subject of "extending aid to the stage" within the recognition of Congress.

The existing fact is that the stage is exploited at present to attract the lowest and not the middle, surely not the better, class of citizens. No standard theatre seems to be conducted continuously in any Atlantic city where a citizen can go to obtain at a moderate price an evening's entertainment that will compare with that offered nightly, and from one year's end to another's, at certainly four Paris and as many London theatres. At the Théâtre Français the best parquet seat is \$1.20 for the incomparable company to be seen there. Here similar accommodation costs, at tariff prices, \$2 for an entertainment greatly inferior, if not worthless from buffoonery or the exhibition of legs, upon which mercantile managers too often depend to supply the absence of dramatic attractions, for the selection of which they seem to have no ability.

It is suggested at this time that the idea of what the governmental functions of this country ought to be have been too narrow. The simplicity that has controlled the action of Congress on all questions touching the arts has been always deplored by artists. The naive acceptance of such atrocious historical pictures as some of those that deface the capitol walls is one proof of this. An architectural horror like the New York Post Office is another. Our coins have been but little more artistic than those of Mexico; and in the matter of music, a band leader was formerly enlisted and paid hardly better than a boatswain.

It would be a great advance on the narrow ideas governing Congress hitherto if that body should pass the bill of Mr. BERRY and recognize, by the investigation suggested, the existence of the theatre, and so legislate, if ever so little, to secure to it dignity. It may happen that Congress may create an art section, grafted say upon the Library, or possibly within the Department of Education, and we may live to witness, as the flower of it, a National Theatre where the masterpieces of the English and American drama can be witnessed, performed by a company of great actors, in a theatre recognized by the government and therefore holding a position of influence and honor. Such a theatre unquestionably would nobly influence the stage of America. And in the meantime, any inquiry which may be pursued under the BERRY bill cannot fail to be of benefit to the stage, because any honest investigation of present conditions must invoke reforms.

PERSONAL.



DAVENPORT.—E. L. Davenport, now filling a season's engagement with Cumberland '01, has played a long list of widely differing roles with unvarying success. In character as well as in "dress suit" roles he is one of the ablest of the younger generation of living American actors.

CUSHMAN.—Adelaide Cushman will sail on March 30 for London, accompanying her husband, Edward Morgan, who will appear on the other side in *The Heart of Maryland*. She will study while abroad, and has several offers for next season in consideration. Mr. and Mrs. Morgan will return to America at the end of August.

FREEMAN.—Max Freeman will have a benefit on Easter Sunday.

CRABTREE.—Lotta Crabtree's proceedings against a firm of Wall Street brokers resulted last week in the indictment of the firm for grand larceny.

COGHLAN.—Charles Coghlan will present a new play in April at Cleveland.

IRWIN.—May Irwin's new play by Glen MacDonough will soon be produced at Kansas City under title of *Kate Kip, Buyer*.

RYLEY.—J. H. Ryley will sail on Wednesday to be present at Charles Hawtreys' London production of a play by Madeleine Lucette Ryley. Mr. Ryley will resume his place next season in the faculty of the Stanhope-Wheatcroft school.

MODJESKA.—Madame Modjeska's season will close on April 2, at Philadelphia.

MARSHALL.—Madeline Marshall, now playing principal soubrette in the Rays' *A Hot Old Time*, will be featured in Edgar Selden's forthcoming production of his latest farce, *A Spring Chicken*. Miss Marshall will spend her vacation in Europe, visiting London, Paris, and Berlin.

OTIS.—Elita Proctor Otis has secured the American rights to *Strategy*, which she may present in New York in May.

MANFIELD.—Richard Mansfield will follow Henry Miller at the Garden Theatre on April 25.

COURRIED.—Heinrich Courried lectured about the drama, before the students of Columbia College last Tuesday.

PLANCON.—Pol Plancon sailed last Thursday for Europe. He will sing at the Covent Garden opera season in London, and will return to America next autumn.

COLLIER.—Willie Collier will present the prison scene from *The Man from Mexico* at the Blackwell's Island Penitentiary on Thursday.

WARDE.—Frederick Warde is very successful in the Northwest. He will play the principal cities of the Pacific Coast, closing his season in June, when he will come to New York to rehearse for the James-Rhea-Warde combination. In a recent letter to Waghenals and Kemper Mr. Warde reports that managers in the Northwestern and Pacific Coast territory manifest special interest in his reunion with Mr. James.

BOUCICAULT.—Louise Thordyke Boucicault has sued Thomas L. Grenier, of the Chicago Lyceum, for \$5,000, for unauthorized use of the play *Led Astray*.

COURRIED.—Heinrich Courried is considering two advantageous offers of sites for his new German theatres, plans for which are in preparation.

COGHLAN.—Rose Coghlan and her husband, John T. Sullivan, are said to contemplate a starring tour in *The White Heather* next season.

THORPE.—Courtney Thorpe will appear at the Royalty Theatre, London, on Easter Monday, in his dramatization of *The Light that Failed*.

BATES.—Blanche Bates, for the past two seasons leading lady with the Frawley Stock company, has been engaged by Augustin Daly for his company.

GILLMAN.—Mabelle Gillman, of Augustin Daly's company, enjoyed one of those golden opportunities last week which come about once in a lifetime. On account of the illness of Virginia Earl, Miss Gillman was given the part of Mollie Seamore in *The Geisha* and scored an unqualified hit. She played with a dash and vivacity that completely captivated the audience. Her enunciation, even in the quick songs, was delightfully distinct and her entire performance was charming.

CLARKE.—Joseph I. C. Clarke, who has succeeded Henri Dumay as editor of the *Criterion*, served many years as a newspaper man in New York. During the past three years Mr. Clarke has written successfully for the stage. His *Heartsease*, written in collaboration with Charles Klein, and *For Bonnie Prince Charlie*, from Coppée, respectively, furnished Henry Miller and Julia Marlowe with "star" parts. E. H. Sothorn will bring out his dramatization

of *The Courtship of Maurice Buckler*. Sir Henry Irving has purchased two of Mr. Clarke's original dramas. Mr. Clarke is the author of *Robert Emmet*, a tragedy of Irish history, and *Malmorda*, a metrical romance, both published by the Putnams.

THE ACTORS' SOCIETY BENEFIT.

The first annual benefit of the Actors' Society of America, in aid of its Contingent Fund, occurred last Thursday afternoon at the Fifth Avenue Theatre, which had been loaned by Manager Edwin Knowles. An appreciative audience thoroughly enjoyed a varied and attractive programme. The Rev. Madison C. Peters opened the bill with an address eulogistic of the stage and of the Society. Madame Modjeska, assisted by Mrs. H. E. Sargent and Louis Foy, gave the sleep walking scene from *Macbeth*. W. H. Crane, Walter Hale, Percy Haswell, Kate Lester, and Lela Bronson presented the comedietta, *His Last Appearance*. Annie Ward Tiffany, supported by Lillian Elma and James P. Allicoste, appeared as *Lady Blarney*. Edward McWade, Robert McWade, Jr., and Margaret May gave their sketch, *A Matrimonial Blizzard*. Henry Bagge, with Edwin Wallace and Ruth Royal, presented *A Tragedy in Bohemia*. Eben Plympton and D. H. Harkins recited. George Fuller Golden offered his monologue, and Joseph Murphy provided his old time bone solo. Fielding Roelle and Heinrich Mayn sang, and Anita Claus gave a harp solo.

LETTERS TO THE EDITOR.

NEW YORK, March 23, 1898.

ONE POINT OF VIEW.

To the Editor of *The Dramatic Mirror*:
SIR—I am not an actor, do not belong to the profession and have no desire to be a member of it. Not that I would not consider it an honor, but I have no desire that way. A great deal of my time is spent at the theatre, always attending at least twice each week, and I always pay. I keep in touch with the entire profession by reading your bright and new paper every week.

The article in your last number regarding the benefit given to Nellie Farrer and the comments on the same, in which the fact was referred to that our actors are not treated in a like manner, but are left to sink into oblivion, surprises me.

Why should the public be called upon to give them benefits because they have grown old in the service of worn out and amusing them? The public go to see them act and the managers pay them for their services. If they are imprudent it is their fault. They have the same opportunity to save their money as a clerk. Their expenses may be larger, but their pay is in proportion to them in most all cases; if not they can make them so. It seems to me that your article is calculated to do harm by making actors careless and less that the public should be called upon to help them out if they should happen to need it. They should be above asking such charity.

Yours,

A LOVER OF THE THEATRE.

FAVORS APPRECIATED.

ACTORS' SOCIETY OF AMERICA.

NEW YORK, March 23, 1898.

To the Editor of *The Dramatic Mirror*:

SIR—Permit me to thank you in the name and on behalf of the Actors' Society of America for your generous donation to our benefit fund, in the form of a large and finely displayed "ad" which I assure you is heartily appreciated by the members, one and all. As the leading and most influential paper in this country devoted to the dramatic profession, we not only recognize the benefit of so conspicuous a notice of our performance, but also many favors in the past for which we wish to express our esteem and thanks. Wishing you ever the best success in all your undertakings. Very sincerely yours,

WILLIAM F. BERNHOUGH,
Chairman Board of Directors.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

WILLIAM ABBEY, Philadelphia, Pa.: Marie Litta died at Bloomington, Ill., on July 8, 1893.

S. S. Omaha, Neb.: We should advise you to place the matter in the hands of some trustworthy lawyer.

D. C. L. Los Angeles, Cal.: Olga Nethersole appeared in *The Wife of Scarril* at the Alvin Theatre, Pittsburgh, Pa., on April 25, 1896.

HENRY R. FRATHERSTON, Mill City, Neb.: Henry Irving was knighted on the birthday of Queen Victoria, May 21, 1896.

R. D. M., Key West, Fla.: The first production of Alabama took place at the Madison Square Theatre, New York city, on April 1, 1891.

B. N. A. Montreal, Canada: E. S. Willard appeared in *Hamlet* at the Garden Theatre, New York city, on Jan. 22, 1894.

H. D., Baltimore, Md.: A letter addressed to Edward E. Rose, care of the Castle Square Theatre, Boston, Mass., will reach him.

MARK ROWE, Woodstock, Vt.: The *o* is long in the first name of the actor you mention. The *a* in the name of the actress you refer to is short.

FREDERICK V. WHITE, San Francisco, Cal.: *The Golden Serpent* is a play in four acts by T. N. Walter, and was produced in London on Nov. 2, 1897.

THEATROGOER, New York city: Marie Geisteringer made her American debut at the Thalia Theatre, New York city, in *La Grande Duchesse*, on Jan. 5, 1891.

G. A. WILLIAMS, Toledo, Ohio: Among the New York theatres that required a large amount of money to build are the Olympia, the Madison Square Garden and Amphitheatre, and the Metropolitan Opera House. In many respects the Broadway is considered a model theatre.

PRESTIDIGITATEUR, Chicago, Ill.: 1. In an article on "Magic" in *The Theatre* (London), Charles Morritt gives the following advice to would be magicians: "In card tricks practice two things: (1) Palming cards and what is known to conjurers as (2) Passing cards. The first is done by constant practice of holding, say, six cards on the open hand, and half closing the same, keeping the thumb away from the fingers. To do the pass with the cards the operator should buy Hoffman's book of "Modern Magic," which contains diagrams fully explaining every movement. The whole difficulty in doing card tricks is overcome as above mentioned. The practice of conjuring should, in all cases, be done before a mirror so that the performer can see exactly the deception and the attitude in which the hands should be held. By constant practice the hands fall to their natural position for concealing anything the performer may desire to hide. Always remember that palming is the main point in sleight-of-hand. At one time devote yourself to palming billiard balls with right and left hand, the next day try cards, the next coins, the next handkerchiefs, and continue alternately until you can palm any of the above mentioned articles with absolute ease. At first the difficulties will be great, but the persevering amateur will make daily progress, and every little success will be stimulating. He will find by constant practice that he can hold articles in his palm just as easily as between his finger and thumb. The reader may smile at this, and naturally ask how it can be accomplished. He may rest assured that as he advances in palming, and difficulties disappear, fresh tricks will come to his mind; he will find his own twist of the fingers or peculiar method of concealing any article will grow upon him, and please him with its development." 2. A book on "Magic," by Albert A. Hopkins, was published last year by Munn and Co., New York city. This work gives special attention to the explanations of stage illusions and scientific diversions, including trick photography. You will find this work very useful if it is your attention to become a professional magician.

THE USHER.



There are two peculiar developments of this Spring season that differentiate it from the seasons that have gone before.

In the first place, leading theatres in cities like New York and Brooklyn are closing prematurely—some for reasons that do not appear on the surface, others because they are unable to procure attractions.

Another notable feature of the present period is the almost complete dearth of new productions. Formerly the Spring was a busy time, when novelties were brought forward with a view to testing their value in time for the coming season's bookings.

Everything points to an unprecedentedly early closing this year. The reasons for this are easy to find.

The rival ordinances respecting theatre ticket speculating both had a hearing last Friday before the Aldermanic committee.

Many managers were present or represented by lawyers and the speculators were out in force.

There was much talking on both sides of the question, and the managers had the best of the argument. It was their evident desire to suppress the sidewalk dealers and to protect the hotel speculators. The street men could not see why there should be any difference made between the hotel agencies, which enjoy special privileges from managers, and themselves.

The Aldermanic committee reserved its decision. Many believe that nothing remedial will be effected by this latest effort to protect the public from imposition.

The Rev. Mr. Tillinghast, pastor of the Universalist Church, at Waterloo, Ia., set an example to many of his ministerial brethren a couple of Sundays ago when he used Mr. Herne's play of *Shore Acres* as a text for a sermon.

Mr. Tillinghast pointed out how the success of this drama proves to every candid mind that the majority of the people still cherish what is wholesome and inspiring on the stage in spite of the trace of pollution that has crept in through certain channels. The simplicity of its characters, the homeliness of the environment, the contrasts of sunshine and shadow appeal to the heart of the masses and exercise a helpful and uplifting influence upon the mind.

Is it not by this minister's method of treating the stage that religious teachers may hope to guide their flocks with respect to a choice of amusements?

For several generations the pulpit has thundered indiscriminately against the theatre without appreciable results, because the people resent ignorant prejudice and deliberate injustice, and they will follow only where they are wisely and intelligently led.

And yet the Church might exercise a beneficial influence upon the Drama were its leaders to point out what performances ought to be patronized by churchgoers on both ethical and æsthetic grounds.

Ogden Ward, of Boston, sends me the following lines, which are both timely and witty:

HATS OFF TO IT!

The horseless carriage and chainless bike
And trustless trusts are all in evidence;
But of all the "lessless" boons to date
Give us the theatre hatless audience!

"A Lover of the Theatre," who takes exception to the observations made in this column last week regarding the Farren benefit in London and the contrasting indifference of our public as to what becomes of its old favorites, must possess about as much sentiment as the banker who wrote to the President recently protesting that war should be avoided at any cost because it would disturb Wall Street interests.

This correspondent does not see why benefits should be given to actors who have grown old in the service and worn out in amusing the public. He probably does not see, either, why the prosperous and the successful should do anything to relieve anybody who is wounded or defeated in humanity's struggle. Doubtless he considers hospitalities a waste of money, asylums superfluous, misfortune foolish, and misery inexcusable.

"It's their fault if they're improvident," says this theatre lover. "Actors have the same opportunity to save money as clerks; their expenses may be larger, but their pay is proportionate." It is a fact that the average clerk is paid better than the average actor, when it is considered that the clerk receives his salary fifty-two weeks in the year, while the actor is considered lucky who gets twenty-five weeks annually of steady employment.

The stage is a precarious means of livelihood at best for the great majority of those that follow it. If it were to be considered strictly and

CERTIFICATE OF DISMISSAL OF COMPLAINTS.

CITY AND COUNTY OF NEW YORK.

Court of General Sessions of the Peace.

Clerk's Office. March 25 1898

THE PEOPLE OF THE STATE OF NEW YORK

against

Harrison Grey Fiske

ON COMPLAINTS FOR Libel on complaint of Marc Klaw

Each Dated, March 7th 1898

I DO CERTIFY that it appears from an examination of the Record of Complaints on file in this office, that the above complaint was dismissed by the Grand Jury, at the March term, 1898 and the said Harrison Grey Fiske and his surety John S. King were severally discharged from their Undertaking to Answer.

John F. Canoll
Clerk of Court.

solely from a business point of view few men or women would choose the dramatic profession. When those that give the better part of their lives to the unremunerative and unsatisfying task of amusing a fickle and callous public, is it unnatural to wish that our playgoers possessed sufficient warmth and kindly appreciation to mark their final exit with a substantial token?

A note has reached THE MIRROR to the effect that "Marian Abbott will appear soon in the leading vaudeville theatres in a sketch combining the principal dramatic and comedy incidents of Sardon's *Madame Sans-Gene*, assisted by Osborne Searle, who will play a part on the lines of the Count de Neipperg in the original play."

Yesterday I asked Kathryn Kidder, who controls all the *Sans-Gene* rights in this country, about this piece of information. Miss Kidder said that she knows nothing of such an arrangement, that she could not and would not dispose of the comedy for condensed vaudeville purposes, and that she has practically rented the rights for the leading cities next season to a prominent manager.

Miss Abbott starred in *Madame Sans-Gene* during the early part of the present season, under Miss Kidder's management, and there is a possibility that arrangements may be concluded whereby she will be seen in it in certain territory again. As yet this has not been decided, but Miss Kidder is positive that Sardon's work will not be given in homœopathic form in the vaudeville theatres.

A PROMISING MEASURE.

A bill "to further higher theatrical interests" has been introduced into the House of Representatives at Washington by Mr. Berry.

Its terms are as follows:

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled:

That in view of the beneficial effect of correct theatrical art upon the public mind, and in view of the further necessity of preserving the better methods of the stage, there be appropriated, out of any money in the Treasury not otherwise appropriated, a sum not to exceed five thousand dollars, for the purpose of assisting the further usefulness of the theatre as an educator, and in respect of an examination into present theatrical conditions and the best means of extending aid to the stage: Provided, That the expenditure of the sum herein specified be under the direction of the Committee on the Library.

When news of the introduction of this bill was received, THE MIRROR addressed Congressman Albert S. Berry, of Kentucky, its introducer, as to the scope and purpose of the measure. The following letter from Mr. Berry has been received:

To the Editor of The Dramatic Mirror:

SIR.—Your letter of March 24 received. The bill you refer to was introduced by me in the Fifty-fourth Congress by request of several persons interested in theatricals, and it should have been so endorsed in this Congress.

I have had a great many inquiries about the same, and some have been inclined to ridicule the idea. I am a Democrat, and no, in favor of paternalism, but if we can encourage Art, Sculpture, Painting, etc., why should we not encourage the idea of making the stage a useful educator of the masses?

This would be but a beginning which might be added to by private contributions in the future, and out of it something useful and beneficial might spring.

Most respectfully,
A. S. BERRY.

One of the most earnest promoters of the bill is James P. Voorhees, formerly an actor, and a son of Senator Voorhees. In a letter to THE MIRROR under date of March 27 Mr. Voorhees says:

The other day Mr. Berry, of Kentucky, called on me for additional data concerning the theatrical bill, originally drawn by me, and now twice introduced by him in the House. Mr. Berry has left me,

after conference, at liberty to add such remarks as may appear of use in the further purposes of the bill.

So far as the measure now before the House is concerned, it has received the approval of leading members of the profession, and only seems to have left one subject of doubt—namely, the use to which the appropriation is to be devoted. This use is very simple. My long experience as private secretary to my father, the late Senator Voorhees, of Indiana, has given me to understand that, in order to secure respectful consideration of the investigation of any measure, it is necessary to have a certain sum of money, however small, available for committee purposes. That is to say, in the event of the passage of such a bill as proposed in this recent theatrical measure, lines of investigation into general theatrical conditions would, of a necessity, have to be laid, and, for such purpose, the likely, and, indeed, only, method at hand would be the usual one employed by committees of investigation. Managers and theatrical experts would have to be called before the committee. Their expenses could not be expected to come from their own pockets, any more than such a course would be observed in the cases of other Government experts. The case of an art commission recently employed by the Government is in point. J. Q. A. Ward, and others, were brought here from New York to settle an art question for the Government. Their expenses were, of course, paid. This principle seemed, at the time I drew the bill and gave it to Mr. Berry, to be the only safe and respectable, not to say dignified, one with which to habituate the bill.

Mr. Willard Holcombe, the dramatic editor of *The Post*, of this city, has joined, in approval of this measure, with others leading in the theatrical profession of America.

Approving a measure of this character, I am informed, are Thomas Keene, the senior tragedian of America, and James A. Herne, who has given us, with Denham Thompson, so striking an instance of the purity of American theatrical art.

That the measure is grounded in earnest and sincere good faith and genuineness I believe there can be no doubt.

Among the managers who have lent this movement their approval is John Albough, of Washington.

Should there ever be a successful consideration of this measure before Congress, it would remain for a consensus of managerial opinion to develop the means or form in which the theatre could co-operate with the educational or ethical views of the National Government.

Trusting that this much said by me will add something to the subject, I am,

Very respectfully yours,

JAMES P. VOORHEES.

There is no doubt that this measure has been promoted in good faith, and also no doubt that an investigation under Congressional auspices of "the condition of the theatre" in this country would develop matters of general interest and promote needed reforms.

THE WILD BENEFIT.

The committee in charge of the benefit for the widow and children of the late John Wild met at the Pleasure Palace on Friday last and decided to hold the benefit at Koster and Bial's on Sunday evening, April 17. The seats will go on sale at the Herald Square Theatre. Several boxes have been sold already, one manager having subscribed \$50 for one. The volunteers include Mrs. Yeamans, Ada Lewis, Flora Irwin, Press Eldridge, the Rogers Brothers, Hughey Dougherty, and others.

AN ENJOYABLE READING.

Felix Morris and Mrs. Harriet Otis Dellenbaugh gave a delightful reading last Friday at the Berkeley Lyceum. Mr. Morris gave selections by Lady Bancroft, F. Anstey, and George W. Cable; and Mrs. Dellenbaugh read from Dickens, Browning, and Anthony Hope. Both were enthusiastically applauded by a large audience for their highly enjoyable and most artistic work. They will give a second reading at the same place next Friday afternoon.

FIRE DAMAGES CANADIAN THEATRE.

New Grand Opera House at St. Thomas, Canada, was damaged badly by fire on March 20. The loss is estimated at \$6,000; insurance, \$6,500. It is the general opinion that the fire was the work of an incendiary. It was the intention to remodel the Grand during the Summer, and it is therefore probable that the house will be rebuilt.

A GREAT VICTORY

For the Freedom of the Press and a Pure and Independent Stage.

On other pages of this issue of THE DRAMATIC MIRROR full reports are given of the final hearings before Magistrate Simms in the preliminary examination of Harrison Grey Fiske on two charges of criminal libel preferred by Marc Klaw in behalf of himself and his co-partners, based on articles that appeared in the MIRROR Supplement of Dec. 18 and Dec. 25 last.

The magistrate held Mr. Fiske on both complaints last Tuesday, to await the action of the Grand Jury.

The Grand Jury, later in the week, dismissed both complaints. A fac-simile of the certified copy of the dismissal appears on this page.

Reports were telegraphed to various cities on Tuesday, variously asserting that Mr. Fiske had been "held for trial in the Court of General Sessions," that he "had been indicted," and that he "had been convicted of criminal libel." Publication of these unfounded statements was made in newspapers in Cincinnati, Washington, Chicago, New Orleans, and elsewhere. The subsequent action of the Grand Jury exposed the character of these reports.

The result of this proceeding is an important victory. It means the safeguarding of a free press in a free country, the vindication of THE MIRROR in its battle for a great principle, and a triumph for those that demand a pure and independent stage.

GOSSIP.

Among the guests at Mr. and Mrs. Lamont's recent reception were Mr. and Mrs. Bronson Howard and Wadsworth Harris.

The corner-stone of the new Cohoes, N. Y., Opera House was laid on March 15.

The Black Bostonians opened their season at Des Moines, Iowa, March 21. The roster: Harry C. Overton, manager; D. S. Vernon, business-manager; Pauline Jones, musical director; Jessie Gibson, Ida B. Forcen, Alice Clark Royal, Maude M. Palmer, Dora Wilson, Elinor Williams, Lizzie Harden, Charles W. Arnold, William Helm, William Cole, Ed C. Royal, Alfred Hampton, Andy Brown, William Humphreys, J. Ed Mosely, and S. Frazier.

Rehearsals for The Chorus Girl will begin at the Garrick Theatre next Monday.

Julie Ring, an American, has for a new musical comedy My Brother's Sister, soon to be produced in London.

Clifford Leigh will act as stage-manager for Elizabeth Robins, at her matinee of Ibsen's *Hedda Gabler* to be given at the Fifth Avenue Theatre to-morrow.

Harry Corson Clarke has met with much success during his first starring tour in What Happened to Jones, and is playing up the Pacific Coast, with return bookings at every stand. He plays as far East as Salt Lake City on this tour, and as far as Omaha next season.

William H. Rieger, husband of Daisy Rieger, of McFadden's Row of Flats, was a drill master on the ill-fated Maine, and is still among the number missing. Mrs. Rieger was greatly prostrated by the news and was unable to appear with the company for two weeks.

George B. Peck, of Greene's Opera House, Cedar Rapids, Iowa, will be in charge, during the Summer, of the New York office of the new circuit of Iowa theatres. Mr. Peck is secretary of the circuit, the formation of which was told in THE MIRROR some weeks ago.

A. L. Fisher, some years the correspondent of THE MIRROR at Sioux City, Iowa, has been appointed District Passenger Agent of the Northwestern Lines, with headquarters at Kansas City.

The April issue of the *Metropolitan Magazine* contains an interesting article on Carl J. Hienner, the artist, written by Jane Martin, the New Haven correspondent of THE MIRROR.

The Actors' Society of America will remove next month from their present rooms, at 1432 Broadway, to 131 West Fortieth Street, immediately opposite, where they will occupy the entire building.

Frederick Bond, John F. Ward, Clayton White, John B. Maher, Joseph Adelman, Nita Allen, Helen Reimer, Clara Hathaway, and May Vokes will play the principal parts in *The Old Coat* at the Bijou next week.

Eva Westcott is winning unqualified praise for her impersonation of Iida Baroksy, the leading role in *Darkest Russia*.

A successful benefit for the Normal College Alumnae Settlement was given last Friday afternoon at the Empire Theatre. In the bill were Julie Opp, Viola Allen, Beatrice Herford, Isabel Irving, May Robson, Mrs. Thomas Whitton, Katharine Florence, Margaret Dale, Jessie Mackaye, Grace Root, Nina Morris, Henry Miller, James K. Hackett, William Faversham, William Courtneigh, and Joseph Wheelock, Jr.

Justice Rumsey in the Appellate Division of the Supreme Court affirmed last week the decision that sufficient proof of the death of the late Alexander Herrmann had been furnished to a Connecticut insurance company by H. J. Braker, to whom the policy had been assigned. The company had declined to assume liability, contending that proofs of death were unsatisfactory.

Louise Muller left the Ethel Tucker company at Troy, N. Y., and is advised by her physician to take a much needed rest.

Mr. and Mrs. H. E. Newell closed a two weeks' engagement with Denier's Comedians, at Zanesville, O., on account of the death of Mr. Newell's father at Attica, Ind., on March 13. They joined Eunice Goodrich at Terre Haute, Ind., on March 24.

Lucile Allen Walker, of James A. Herne's *Shore Acres* company, and understudy for Grace Gayler Clark in the role of Ann Berry, played the part successfully week of March 14.

AT THE THEATRES.

THE D'URBERVILLES.
 The play was produced by Lorimer Stoddard
 and directed by Thomas Hardy. Revived
 March 21.

Anna Clare	Forrest Robinson
John Durbeyfield	Frederic De Belleville
John Durbeyfield	John Jack
John Durbeyfield	Anna Valaire
John Durbeyfield	James Morley
John Durbeyfield	Wilfrid North
John Durbeyfield	Frank McCormack
John Durbeyfield	George Trader
John Durbeyfield	F. McCormack
John Durbeyfield	Mary E. Barker
John Durbeyfield	Mrs. Fiske
John Durbeyfield	Edith Wright
John Durbeyfield	Mary Shaw
John Durbeyfield	Dorothy Chester
John Durbeyfield	Sydney Cowell

Mrs. Fiske returned to the Fifth Avenue last evening with the play of the D'Urbervilles. Despite the fact that the play was originally produced at that house, and had been presented there for eleven weeks last Spring, the theatre was crowded in every part of the auditorium.

In his dramatization of Thomas Hardy's novel Lorimer Stoddard has shown great skill in preserving the salient episodes of the story while eliminating the psychology that made Mr. Hardy's own dramatization impractical, for stage use. The terror and pathos of the novel, however, have been most effectively set forth in the play, and the suspense in regard to the ultimate fate of the heroine is admirably sustained to the final line of the play, when Tess raises her hands above her head and exclaims with poetic fervor: "The sun has come."

Since Mrs. Fiske first presented the play at the Fifth Avenue she has appeared as Tess in Boston, Philadelphia, Chicago, and other important theatrical centres, and her acting of the character has been hailed with delight by the press and the public. Columns have been devoted to the production of the play in general and to the analysis of Mrs. Fiske's impersonation of the title-role in particular. The public have filled the theatre with encouraging regularity throughout every engagement. Accordingly it is by no means an exaggeration to say that Tess of the D'Urbervilles has not only been the most successful drama from an artistic standpoint which has been presented to the public this season, but has also proved more remunerative than any other dramatic production that has recently been presented outside of New York City. This is particularly gratifying at the present time, when the theatres in this country show few plays of a high order of merit.

There has been no essential change in Mrs. Fiske's work since that memorable first night of Tess of the D'Urbervilles, when she took the house and the critics by storm. Her acting has possibly gained somewhat in authority, as the consensus of critical opinion seems to be that no English speaking actress of the present day possesses in such high degree as does Mrs. Fiske the combination of artistic finish and naturalness. There is no straining on her part to produce effects. She unquestionably proves herself an emotional actress of very exceptional power, but in every instance the methods are natural and artistic, as in every instance they are true to life. Throughout the performance she evidently keeps in mind the line from Hardy's title-page, "A pure woman faithfully portrayed."

Mrs. Fiske, who is thoroughly versed in the technique of acting, has the happy faculty of expressing every emotion without apparent effort. Her acting is so natural that it takes a critical observer to detect the consummate art of her histrionic method. But what is of far more value than technique and method, Mrs. Fiske possesses in a very pronounced degree the *fer* *scr* without which no actress ever rose to great stellar eminence. Actresses possessing magnetism are by no means plentiful on the American stage, and actresses whose work glows with the grace and grandeur of genius are few and far between. The allotment of histrionic genius seems to be about one to each generation, and in the case of Mrs. Fiske critics all over the country have declared that her acting in Tess of the D'Urbervilles scintillates with the inspiration of genius.

In the confession scene of the second act Mrs. Fiske's acting last evening was marvelously impressive in its intensity of subdued emotion, and the accuracy of detail in depicting the terror that overtakes Tess after she has murdered Alec was a veritable triumph of tragic realism. The secret of Mrs. Fiske's successful impersonation lies in the fact that while she may not in the estimation of some of the critics be a physical realization of Tess, as described in Hardy's novel, yet she is Tess of the D'Urbervilles in every other respect. You feel that she has made a profound study of Hardy's novel, and that her characterization possesses all the emotional and human traits ascribed to Tess by the novelist. Every word that Tess utters is fraught with the agony of culminating despair, every utterance is that of a tortured soul. Her conception of the character throughout the play is entirely in keeping with Hardy's theory of Fate, the ironical force of circumstances that determines the destinies of human beings, either for good or evil, for happiness or misfortune, for weal or woe. In brief, Mrs. Fiske has justly been called an ideal Tess, for she not only reproduces the human type presented by the novelist, but also succeeds in infusing the tortured soul of Tess into her admirable portrayal of the character.

Mrs. Fiske has surrounded herself with a competent company, and every part is ably interpreted. Frederic De Belleville and Forrest Robinson are both actors of excellent training. Mr. De Belleville as Alec last evening gave a telling delineation of the subtle villainy and polished brutality, and Mr. Robinson interpreted the role of Angel Clare with grace and sincerity. John Jack repeated his effective characterization of the bibulous John Durbeyfield, and Mary E. Barker was equally artistic and effective as his unscrupulous consort. Mary Shaw gave an admirable impersonation of Marian, and again proved herself an actress of sterling qualities. Dorothy Chester and Sydney Cowell appeared to advantage in the roles of Izzy and Betty, respectively, and Wilfrid North and Frank McCormack played the dairymen to the very life. The stage settings were the same as those used in the original production.

A. E. B.

Irving Place—Unfaithful.

Comedy in three acts by Roberto Bracco. Produced March 21.

Graf Silvio Sangiorgi	Eduard Possansky
Griffin Clara Sangiorgi	Agnes Sorma
Gino Ricciardi	Julius Strobl
Ein Diener	George Le Bret
Lorenzo Diener	Willy Schaff
Ein Kammermädchen	Ely Collmer

Fran Sorma's metier is evidently not that of the sordid realism of Ibsen's soul tragedies, but rather that of the school to which belong Franchon and Fron Fron. It has been said of Sorma that her ingenue roles several years ago were incomparable. One can readily believe this in the

light of her present interpretation of the ingenue grown to be a spoilt, willful woman, petted, pampered and adored.

Such is the part of the Countess Clara Sangiorgi in Bracco's Unfaithful, played by Agnes Sorma at the Irving Place Theatre on March 21. The scene is Naples, at the present time, but so far as local color is concerned it might as well be placed in a Fifth Avenue drawing-room. The Countess is young, beautiful, much admired. She loves her husband; he is jealous of her suitors. One of these importunes, and finally gets her to promise that she will visit him in his apartments, and believing her guilty of deceit threatens to shoot her. He tells her this over her shoulder while he is adjusting her veil for her and she is bidding her suitor a sarcastic farewell.

The third act is a trifle, but in it are spoken the strongest lines in the little play. The husband, Count Silvio, has come to demand explanation of the shocking behavior of his Countess in the second act. Believing her guilty of conduct unbecoming a virtuous wife, he allows jealousy to run away with discretion and makes trouble. This arouses the Countess, who, while she has never hesitated to give way to any whimsical impulse, has always been a true wife, and she retorts with an arraignment of him and his suspicions that is as fine as it is unexpected. In the midst of it all poor Gino Ricciardi appears, but he is bundled off unceremoniously. Instead of the seductive woman, a servant enters, and gravely hands him, not a love message, but his returned love letters, and the curtain falls upon Gino's dejected figure, just as Clara and Silvio appear.

The audience was large, and the applause frequent, due as much, however, to the witty dialogue as to the work of the actors. No fault may be found with Fran Sorma's fundamental conception of the part of Clara, for she touches upon all of the young wife's characteristics—her charm, her knowledge of it, her passion, and yet, withal, her womanliness. But they are given in succession, in their proper places, they have not yet been amalgamated in a perfect study. This deficiency was more particularly felt in the second act, where Clara appears in Gino's apartments, and where there is a rare opportunity for subtle work.

THE SUNKEN BELL.

A revival of Hauptmann's symbolical dramatic poem—it is more of a poem than a play—took place at the Irving Place Theatre last Thursday before a packed house. Agnes Sorma played the part of the elish Rautendelein with a subtle and poetic comprehension of the German author's fanciful heroine. Her work in the third act, where she has but half a dozen words to say, though she is on the stage from the rise to the fall of the curtain, reveals her admirable technique, and, what is more, her remarkable gift of suggesting, without a word and with scarcely a gesture, the varied emotions, ranging from anger to implied humor. When the elf soul awakens and the despair of a forsaken woman is her lot, Sorma's acting verges on the tragic. Among the many artistic qualifications that she possesses in a marked degree none is more commendable than her absolute sincerity. This quality is also apparent in the support that the members of Mr. Couriel's company give to the famous German actress. Bernhard Vorwerk as the Elementary Spirit and Emil Marx as the Fann played two difficult parts with intelligence and effect. Michael Pichon was earnest and conscientious as the maker of bells. The rest of the cast, if not brilliant, was thoroughly adequate. The settings were careful and the light effects were particularly good.

Empire—Academy of Dramatic Arts.

Two acts of William Shakespeare's comedy.

WINTER'S TALE.

Leontes	Charles Halton
Mamillius	Francis Sedgwick
Antigonus	George Norris
Cleomenes	Sydney Donalds
Dion	D. H. McCartney
First Lord	Willard Dawson
Second Lord	Robert Schable
Court Officer	Marion French
Hermione	Helmina Horneman
Paulina	Florence Haverleigh
First Lady	Ida Clarke
Second Lady	

Play in one act by Richard A. Farrelly.

A DUEL IN WALL STREET.

David Drawn	Charles Halton
Richard Maitland	George Irving
Edward	Francis Sedgwick
Miss Williams	Helmina Horneman
Barton	Frank Getchell
Policeman	Joseph Maylon
Ambulance Surgeon	George Norris

Miracle play in one act.

SECUNDA PASTORUM.

Primus Pastor	Lloyd Carleton
Secundus Pastor	George Irving
Tertius Pastor	Frank Getchell
Mak	Roy Pigeon
Uxor Ejus	Jessie Sheldon
Maria	Addie Keim

The closing matinee of the fourteenth year of the American Academy of the Dramatic Arts occurred last Thursday at the Empire Theatre. The especially interesting programme offered the first American presentation of a Fourteenth century miracle play, two acts of A Winter's Tale, and a decidedly modern one-act drama, a very pretty arrangement of vivid contrast.

Secunda Pastorum, the second Towneley shepherds' play, was the "miracle" revived. An ancient market place was shown, with a crowd of medieval villagers, before whom came the players. A rude stage was trundled in at the back and the play was enacted on and about it. Three shepherds were met by Mak, a thief, who stole a sheep while they slept. Mak carried his prize to his wife and she hid it in a cradle. The shepherds traced the sheep and led Mak away in shame. Then arose sweet singing from the curtained stage, whereon, the curtains parting, was shown a figure representing the Virgin Mary beside the Holy Manger. This strange conceit, beginning in ardent farce and ending in sacred allegory, was crude and futile to the point of absurdity, possessing, of course, no value beyond its educational merit in matters archaeological. As an exposition of the progress of the drama, the production was worth more than a hundred treatises, and President Franklin H. Sargent deserved great praise for the undertaking, as did May Robson and Frank Lea Short for the intelligent, reverent rehearsals. The acting of Lloyd Carleton, George Irving, and Frank Getchell as the shepherds, Roy Pigeon as Mak, and Jessie Sheldon as Mak's wife, was highly creditable considering the cumbersome work, and pretty Addie Keim was a sweet Madonna. The crowd of villagers was capitally managed.

Acts II and III of A Winter's Tale were acceptably played, Charles Halton impersonating Leontes skillfully, and Helmina Horneman made an excellent Paulina. An avowed effort to reproduce the stage conditions of Shakespeare's time was hardly borne out by Herrmann's beautiful costumes.

No contrast could be greater or happier than

that provided by Richard A. Farrelly's one-act play, A Duel in Wall Street, presented between the olden works aforementioned. Mr. Farrelly's remarkable little drama fairly breathes the rough, hustling, and deadly nervousness of today.

Richard Maitland, a young speculator, sets out to corner C. T. B. stock, much of which is held by David Drawn, an old financier. Drawn hears of the deal and knows that Maitland must come to him. He resolves to "break" his rival at any cost, and instructs Barton, his private broker, to sell C. T. B. every time he pounds the desk during Maitland's call. Maitland has an unhallowed love for Miss Williams, Drawn's pretty typewriter, whom he has tempted to dine with him and to whom he has promised to send a bouquet. Drawn, spare, and money grubbing, is eating his noon repast of bread and apples when Maitland is announced. He hides Miss Williams behind a screen and tells her to take down in shorthand the conversation. Maitland enters, looks the door, and keeps the key. He goes to the "ticker," reads that C. T. B. is rising and taunts Drawn. "I've all the stock except your holdings," he says, "and you can't get out to sell." "Can't I?" says Drawn, pounding the table. "You are my prisoner until the exchange closes," laughs Maitland, and Drawn pounds again. Maitland looks at the "ticker." C. T. B. is falling. Barton in the anteroom has heard the pounding. The market is full of it. He is confused. Drawn makes for the door, but his rival interposes. "You shall not pass except over my dead body," he cries. Another slump in C. T. B. is ticked out, and Drawn destroys the "ticker." Maitland threatens in anger, and again Drawn pounds the table. Clamor arises outside. Brokers beat upon the door. A panic has begun. Maitland paces the office in frenzy. Drawn calmly continues his meal. Cries announce the collapse of a bank and of a firm of brokers—Maitland's bank and his brokers. The crowd burst through the office partition, and demand explanation. Drawn eats on in silence; Maitland raves despairingly and, as he turns to go, his heart fails and he falls dead at the shattered partition. A policeman drives out the crowd. A boy enters with the bouquet for Miss Williams, but she turns from him and he, thoughtlessly, drops the flowers on the floor beside the corpse. "I shall not need you any more to-day, Miss Williams," says Drawn, finishing an apple. He puts on his dusty hat and tries the door but it is locked and the key is in the dead man's pocket. "He said that I should not go out," mused Drawn, "except over his dead body—well, it's the easiest way." He shambles across the corpse and is gone. Miss Williams nervously dons her straw "sailor" and is about to follow. But she kneels beside the body and bows her pretty head as if in prayer. The policeman, seated at Drawn's desk, sees the kneeling girl, and clumsily removes his hat as the curtain descends.

This really powerful little melodrama was splendidly played. Charles Halton as Drawn proved a character actor of uncommon ability, and Helmina Horneman was delightfully effective and truthful as Miss Williams. George Irving as Maitland, and Francis Sedgwick as a typical office boy, were admirable, and the other roles were well cast.

Casino—In Gay New York.

The performance at the Casino last evening was in the nature of a two-ring circus. The In Gay New York company, after a year's absence, returned to the theatre and performed on the stage, while The Belle of New York company, which is about to start on a globe trotting tour, were on view in the auditorium. It was announced that the latter company had been given "the freedom of the house" and the privilege of criticising audibly their brother and sister artists. Any adverse criticisms that were made, however, must have been given in jest, for the work of all the members of the company was excellent.

Walter Jones, who is now a star, was amusing all the time, and his clever imitations of John Philip Sousa and other well-known persons made their usual hit. Julius Steger made his reappearance with the company, and sang finely. Lee Harrison acted with his usual easy assurance. Gertrude Zella was bewitchingly charming as Sally Brown, the rural bride. Jeannette Bagard renewed her former success, and Criselle Carlisle, Josephine Stanton, and the rest of the feminine portion of the organization were attractive to the eye.

At the close of the performance The Belle of New York company assembled on the stage and were given a public farewell by the other company. "Auld Lang Syne" and other songs were sung, speeches were made, and there was great enthusiasm on both sides of the footlights.

The occasion was a unique one, and naturally drew a large house, composed principally of the Tenderloin and sporting elements of society.

American—The Mikado.

Gilbert and Sullivan's The Mikado was well presented by the Castle Square company at the American last evening.

Grace Golden was a delightful Yum Yum Lillian Swain, who had not appeared here with the company before, made an excellent Pitti Sing, and Emma King was a piquant Peep Bo. Joseph Sheehan sang the role of Nanki Poo splendidly. The comedy was cleverly furnished by Oscar Girard as the Mikado and Raymond Hitchcock as Ko-Ko. William G. Stewart was the Pooch Bah; Daahell Madera, Piah Tush; Bessie Fairbairn, Katisha, and Charles Scribner Nee Ban.

The opera was beautifully staged, the scenery being elaborate and the surroundings appropriate.

Billee Taylor and I' Pagliacci will form the next bill of the company.

Grand—East Lynne.

Nance O'Neil, Wilton Lackaye, and McKee Rankin presented East Lynne at the Grand Opera House last evening. It was the first time that they had been seen on the West Side in this memorable play, and an attentive audience gave them cordial encouragement. Miss O'Neil played with her accustomed natural skill and intelligence as the particularly unfortunate heroine, and Wilton Lackaye gave a thoroughly admirable impersonation of the reprehensible Sir Francis Levison. Their associates, led by McKee Rankin, Rose Eyttinge, Andrew Robson, and H. A. Weaver, were cast as they were recently at the Star Theatre, and shared in the frequent applause.

Fourteenth Street—Fun on the Pacific Mail.

Fun On the Pacific Mail, a farce adapted by Paul M. Potter from the old-time play, The Overland Route, was given by a capable company last evening at the Fourteenth Street Theatre. The play in its present form is little more than a musical farce-comedy, serving to introduce R. E. Graham in a congenial role of an amusing doctor on a trans-Pacific steamship, and to provide opportunities for the familiar songs of the inimitable Maggie Cline, and the

equally tuneful, if less colloquial, singing of Madame Alexa and others, along with specialties. The excellent cast included Marion Abbott, Helen Lowell, Gerry Ames, and Carolyn Cook. Digby Bell in The Howler Doctor is the underline.

Metropolis—Othello.

Louis James began an engagement of one week of repertoire at the Metropolis Theatre last evening, appearing in Othello before a large audience.

The production was scenically adequate. Mr. James' work as Othello was, as usual, powerful and convincing, and he was supported by a competent company, headed by Barry Johnston as Iago and Alma Kruger as Desdemona.

Julius Caesar, Hamlet, Romeo and Juliet, and Spartacus will also be presented by Mr. James during the week.

Henry E. Dixey will be the next attraction at this house.

People's—Wep-To-No-Mah.

Go-Won-Go-Mohawk appeared at the People's Theatre last evening in her play, Wep-To-No-Mah, before a good audience.

The attraction was noticed in THE MIRROR on the occasion of its engagement at the Third Avenue Theatre two weeks ago, and there is nothing new to be said regarding it. The attractive personality of the star and the good support given her by her company were appreciated by those present and applause was bestowed liberally.

Star—Oliver Twist.

Elita Procter Otis and her admirable company returned to town last evening, and presented, at the Star Theatre, Oliver Twist, in which Miss Otis is seen to great advantage as Nancy Sikes. Miss Otis' performance was followed with intense interest, and her effective work received proper recognition from a large and very enthusiastic audience. Charles Barron repeated his excellent impersonation of Bill Sikes, and Charles Danby was simply perfect as the Artful Dodger. Daisy Lovering as Oliver and H. G. Carleton as Fagin were entirely satisfactory. The others of the cast were capable and the scenery was appropriate.

Third Avenue—The Last Stroke.

The Last Stroke, a melodrama having for its theme the struggle for freedom in which the Cubans are now engaged, will be given at Third Avenue Theatre this week. There are many exciting and thrilling scenes in the play which stir the audience to enthusiasm. The scenes are laid in Florida and Cuba, affording many opportunities for picturesque display. The company is a strong one and gave the piece a faithful portrayal. In view of the present war scare the play should draw crowded houses.

At Other Houses.

BROADWAY.—Willie Collier in The Man from Mexico is causing merriment to large audiences.

BROADWAY.—Success and The Highwayman have become synonyms.

DALY'S.—The revival of The Geisha shows that there is no decrease in the popularity of this charming operetta. La Poupée, with Virginia Earl in the title-role, will be produced April 14.

FIFTH AVENUE.—Elizabeth Robins will present Hedda Gabler at a matinee to-morrow afternoon. It will be the first performance of the play in English in this country. Miss Robins will be supported by Leo Dietrichstein, Maida Craig, Ernest Hastings, William Courtleigh, Mrs. Griffith, and Ellen Cummins.


HERALD SQUARE.—E. E. Rice's pruning and grafting have worked a transformation in Monte Carlo, which is pleasing good houses.

IRVING PLACE.—Agnes Sorma will close her engagement this week. She will appear in Divorçons the first half of the week and in The Taming of the Shrew on Thursday and Friday. On Saturday a new operetta, The Little Lambs, will have its first production.

MANHATTAN.—"Way Down East continues with phenomenal success.

Other Bills: Academy of Music, The White Heather; Empire, The Conquerors; Garden, The Master; Garrick, The Little Minister; Harlem Opera House, The Ballet Girl; Columbus, The Widow Jones; Hoyt's, Oh! Susannah; Knickerbocker, A Virginia Courtship; Lyceum, The Tree of Knowledge; Wallack's, One Summer Day.

HOFMANN'S THIRD RECITAL.

At Carnegie Hall last Thursday afternoon, at Josef Hofmann's third recital, the audience filled every seat. The programme presented selections by Handel, Chopin, Scriabine, Rubinstein, Gluck, Saint-Saens, and Tausig, and consumed over two hours. There was enthusiastic applause at the conclusion of each number. The future of Josef Hofmann is assured. All the brilliant promise pre-


saged by the startling display of his talent when but a child, during his season here in 1887-88, has been realized. Of the programme on Thursday, his performance of Chopin's Sonata in

B flat minor was probably the most admired. In addition to a technique absolutely faultless, he displayed a remarkably poetic charm of expression.

During the afternoon he played a bolero and intermezzo of his own composition that proved his ability in that direction. After the end of the announced selections several hundred ladies rushed forward and, grouping themselves directly in front of the stage, vociferously demanded that he continue. He graciously acceded to the request with two additional numbers. Not until the grand piano was in course of transit from the stage at the hands of piano movers were Mr. Hofmann's many hearers willing to disperse. His two farewell recitals are named for April 16 and 23, at the same place.



Hofmann to-day.

CHATS WITH PLAYERS.



Eben Plympton is an excellent actor, and ranks very high as a leading man. In view of this fact a Mirror representative hunted him up recently to have him summarize the principal events of his career, and incidentally to secure his portrait for reproduction.

After the Mirror representative had explained the object of his visit, Mr. Plympton said:

"I'm not a photograph actor, and the only one I have taken some years ago. However, you are welcome to it if it suits your purpose. I've no objection to a dignified interview in a dramatic paper, but I wish the press generally had not minded my private business so much. I have been caused a great deal of loss by published statements to the effect that I wouldn't act unless I received an exorbitant salary. I'm lectured for not accepting engagements offered me, and then I have to rest a whole year to recover from the atrocious notices written about me when I do act. Even the applause of the public doesn't solace me. Consequently I only act when it seems expedient, and am never so happy as when I can stay away from the stage. Sometimes my creditors ring my door bell, and I then return to the theatre to earn some of those enormous sums reputed to have been offered me. Afterward I take refuge at my home, 'The Grange,' at Silver Lake, Plympton, Mass., and it is there that I spend all my summers. The art of acting is beautiful, the profession of acting is dreadful. The surroundings and the whole atmosphere of the theatre in this country are distasteful to a nervous temperament, and it affects my acting. Another peculiarity of our stage is that it is positively fatal to be versatile. This is an age of specialists, and every actor is supposed to be specially identified with some one line of parts."

"How do you like vaudeville?"

"I was one of the first legitimate actors, I believe, to go into vaudeville, and I returned to vaudeville recently with perfect delight because the audiences are responsive and appreciative. I don't look at vaudeville as a makeshift for legitimate actors, but as a godsend. There is certainly more art in a high class vaudeville entertainment than in a miserable melodrama like The Cotton King, in which sensation, horse-play and maudlin sentiment are the principal ingredients and tend to give unsophisticated audiences a false idea of life. Our Government ought to subsidize a national theatre to foster dramatic art in this country, such a theatre as Wallack's was in the olden days—when it was the policy of the management to present the highest form of drama. Owing to the deterioration of public taste in consequence of the sensational plays presented at other theatres, Lester Wallack finally had to resort to such plays as The World and Youth in order to keep his theatre open. Therefore I advocate subsidizing a national theatre to educate the general public in plays that have won a place in dramatic literature, and to encourage our native dramatists to write plays of a higher order than those in vogue at the present time."

"What do you think of Ibsen?"

"I think Ibsen is wonderful. He is a great dramatist, as he depicts truth, and I take it that it is the art and province of the dramatist as well as that of the actor to hold the mirror up to nature. Most audiences don't like to see truth depicted on the stage. Ibsen is not only a great dramatist but a great literary artist; and, in my opinion, his plays represent the highest form of modern drama."

Eben Plympton was born at Boston on Feb. 2, 1833. After leaving school he held a position as bookkeeper on the Boston Post, devoting most of his leisure time to amateur performances. He achieved no particular fame as a bookkeeper, but rapidly became one of the most successful amateurs of the Hub. He overtaxed his strength, however, and when his health began to show signs of impairment his physician advised him to try the climate of California. While there he obtained his first professional engagement from Joseph Proctor, and made his debut in Sacramento. While with Joseph Proctor he gained an all-round experience in the art of acting, appearing frequently in five plays a week. After that he was engaged by John McCullough for leading juvenile parts at the California Theatre in San Francisco, and met with very decided success. While at the California Theatre he had occasion to play all the lighter juvenile parts in support of the various stars that played there, and was cast for the same line of roles in all the great successes that were performed at the California at that time. Subsequently he accepted an engagement to play juvenile parts at the Park Theatre in Brooklyn, and from there was secured for Wallack's Stock company, of which he remained a member for two seasons.

While at Wallack's he appeared on Aug. 17, 1874, in a double bill as James Strickett in Wig and Gown and as Darville in a comic one-act drama called The Weavers. The month following he played Sir Charles Pomander in Masks and Faces, when Kate Field made her debut at Booth's Theatre. On April 24, 1875, he appeared in the Wallack cast of The Road to Ruin. In the Fall of 1875 he supported Agnes Ethel as Comte de Valrais, when she revived Frou-Frou at the Brooklyn Theatre, and afterward played Tom Dexter in The Overland Route at the same house. On Nov. 23, 1875, he made his appearance at the Union Square Theatre as Andre in Rose Michel. He also appeared there in the support of John T. Raymond as Clay Hawkins in The Gilded Age. In the Spring of 1876 Mr. Plympton appeared with Harry Montague and other Wallack favorites in a revival of Partners for Life at the Brooklyn Theatre. The season following he was engaged as

the chief support of Adelaide Neilson, playing among other roles Romeo to her Juliet, Sebastian in Twelfth Night, and Leonatus in Cymbeline. On May 26, 1877, he played Modes in The Hunchback on the occasion when Fanny Davenport played Helen and Adelaide Neilson appeared as Julia. In the Fall of 1877 he returned to Wallack's Theatre to play Walter Audjo in the comedy of Marriage. On Nov. 12, 1877, he played Claude in The Lady of Lyons at the Pauline of Mary Anderson at the Fifth Avenue Theatre. During that same engagement he appeared as Colonna in Evadne and Romeo to Miss Anderson's Juliet. The month following he appeared as Will Tracey in Won at Last at Wallack's Theatre.

When the Eagle Theatre was reopened as the Standard, on Feb. 23, 1878, Mr. Plympton appeared as Walter Dairymple in a revival of Our Boarding House. The season of 1878-1879 he appeared at the Standard as Nell Deland in An Open Verdict, Lord Kensington in A Fake Title, and Jules de Bonnaville in Almost a Life. At the close of his engagement he sailed for Europe on April 27, 1879. On his return he played with Lawrence Barrett for part of the season, and was then engaged by the Mallorys to play Lord Travers in the original cast of Basil Kirke with which the Madison Square Theatre was opened on Feb. 4, 1880. He remained the leading man of the Madison Square Theatre for three seasons, appearing on Oct. 29, 1881, as Dave Hardy in Emeralds.

In the Spring 1883 he played with the late Harry Pitt in a revival of English comedies at the Bijou Theatre, appearing as D'Alray in Caste, as Jack Wyatt in The Two Roses, and as Dick Fallon in Forgiven. After that he went to Europe as the chief support of Edwin Booth during his London engagement, and after that supported Mr. Booth in this country during the season of 1883-1884, appearing as De Manprat in Richelieu, Edgar in Lear, Iago in Othello, Bassanio in The Merchant of Venice, Laertes in Hamlet, and Macduff in Macbeth. In the Spring of 1884 he played George Brand in The Wages of Sin at the Fourteenth Street Theatre. During the Summer of that year he played Lord Huntington in Queens and Victor Blanchard in Lynwood at the Union Square Theatre.

When Minnie Maddern (now Mrs. Fiske) produced in Spite of All on Sept. 15, 1885, at the Lyceum Theatre, Mr. Plympton filled the role of Carol Clarendon, and resigned his part toward the latter part of October to join the company of Clara Morris. After that engagement he went to England, and produced Jack at the Royalty Theatre in London during the Summer season, and on his return toured this country in that play with George Drew Barrymore as his leading lady. On Feb. 14, 1887, he appeared in the title-role of Jack at the Fifth Avenue Theatre, New York. He went to San Francisco at the opening of the season of 1887-1888, and finished the season as the leading man of Madame Modjeska, playing Armand in Camille, Benedick in Much Ado About Nothing, and other roles.

After a short starring tour in Belphegor with his own company he accepted an offer from Henry E. Abbey to support Mary Anderson, remaining with her for eleven weeks—that is, until she finally broke down in Baltimore. Mr. Plympton played the role of Laertes in the all-star cast that presented Hamlet on the occasion of the testimonial to Lester Wallack at the Metropolitan Opera House on March 21, 1888. The season of 1888-1889 he supported Julia Marlowe as Ingomar, Orlando, Sir Thomas Clifford, and the rest of his repertoire. He appeared as Gustave de Hauteville in an adaptation of Francillon called Clarissa, or A Wife's Wit at Wallack's in the Spring of 1890. For two seasons after that he was a stock star at the Boston Museum, appearing principally in old comedies. On Dec. 15, 1892, he appeared as Tom Bruton in Mary Maberly, produced under the auspices of the Theatre of Arts and Letters at Proctor's Theatre, New York, and then joined Minna Gale Haynes at the Star Theatre, supporting her as Modus, Orlando, Romeo, Ingomar, and Claude Melnotte, and afterward accompanied her on tour.

Mr. Plympton was specially engaged by the Theatre of Arts and Letters to play the title-role in Giles Corey, Yeoman, at Palmer's Theatre on April 17, 1893. Since then his principal engagements have been in The Cotton King, with Mrs. Langtry in Gossip, and some weeks in vaudeville in Old Love Letters on the Keith circuit. The recent production of El Gran Galeoto at the Berkeley Lyceum, under the auspices of the Criterion Independent Theatre, was directed by Mr. Plympton, and he also played the part of Don Julian in that play. Last week he filled an engagement in Old Love Letters at Proctor's Twenty-third Street house.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Dramatic Stock company at the Grand Opera House, Philadelphia, is achieving rapidly the success of its famous predecessor at this theatre, the Castle Square Opera company. The critics of the Quaker City, always conservative in their opinions, have pronounced the company and its productions among the finest ever seen in Philadelphia. John Craig, Minnie Radcliffe and the other members of the company have, by their good work, popularized themselves with the patrons of the house. The Prisoner of Zenda was the company's first production, followed by Rosedale last week and by Shenandoah this week. The mounting and costuming of all the plays has been elaborate and costly in the extreme, and has reflected great credit upon Stage-Director Frank Oakes Rose. The opportunities afforded for extensive scenic effects in Shenandoah have been utilized fully. The battle scene, in particular, is given with vivid realism, one hundred and twenty-five people being on the stage, besides twenty-five horses. Manager Rose has been enabled, through his experience in conducting the various Pain spectacles, to introduce many new effects in this scene. Around the World in Eighty Days will have a spectacular production during Easter week, and a revival of Henry V. is in contemplation.

Maria Davenport has been engaged for the stock company at the National Theatre, Philadelphia.

Mattie Keene was taken ill while playing The Galley Slave with the Standard Theatre Stock company, at Philadelphia, on March 16, fainting after the first act. Specialties were introduced for an hour, while Miss Keene lay in agony in her dressing-room. Against physicians' orders she completed the performance, and then became unconscious. She was removed to St. Vincent's Hospital, where it was found that the actress was suffering with cystitis. She is now convalescent.

Minnie Radcliffe is filling an engagement as leading lady with the Grand Opera House Stock company, Philadelphia. For the first week she appeared as the Princess Flavia in The Prisoner of Zenda, last week as Rosa Leigh

in Rosedale, and the present week she is playing Gertrude Ellingham in Shenandoah. The conservative press of the Quaker City is lavish in its praise of her acting and personal charms.

The stock company which will open at the National Theatre, Philadelphia, on April 11, is composed of the following well-known artists: Stephen Grattan, leading man; Jessie Bonstelle and Emily Rigi, leading women; A. H. Stuart, leading heavy; also Miron Leflingwell, Bartley McCullum, Mary Davenport, E. W. Morrison, Sadie Stringham, Edgar Selwyn, Dorothy Usher, Thomas Powers, William Walsh, W. J. Sinclair, and Thomas Wyatt. The scenic productions will be under the personal direction of Josef Physioc. H. C. Behn will be the scenic artist. The company should rank among the best of the stock organizations.

The production of the balcony scene from Romeo and Juliet by Beryl Hope and Howell Hansel at the Queen's, Montreal, last week, proved a most fortunate business stroke on the part of the management, as the theatre was crowded at every performance. The leading critics of the city, after applauding the scene vigorously, appealed to the management to produce the whole drama. Elaborate preparations have been made for the production of The Fatal Card this week. Every piece of scenery used in the play has been especially built for the occasion, and the famous "break-away" scene will be splendidly executed. The fiftieth performance of the Beryl Hope company will be fittingly celebrated with souvenirs next week.

Howard Hansel has joined the Beryl Hope Stock company, at the Queen's, Montreal, as leading man.

There were twelve performances to crowded houses at the Theatre Francaise, Montreal, last week, 7-20-3 being the attraction. The hit of the performance was made by Thomas J. McGrana, who played Signor Tamborina. Rosedale is revived this week. It was this play that opened the Academy of Music, Montreal, in 1875, and it has always been a pronounced favorite in the Canadian metropolis. Special attention has been given to the "Gypsy" and the "ball room" scenes. Mr. Phillips is putting on some of the best vaudeville stars that are to be had. A production of The Ensign has been arranged for. Nellie Callahan, of the Stock company, has been troubled somewhat with her throat lately, but is recovering. An early offering for the Theatre Francaise will be The Lights of London, which has not been seen in Canada for many years.

James Neill has signed a contract to resume his stock productions at the Pike, Cincinnati, in October, and to control a company at the Alhambra, Chicago, beginning in September.

A photograph of Herschel Mayall was presented as a souvenir at the performance of The Banker's Daughter by the Neill Stock company, at the Pike, Cincinnati, last evening.

Willis Granger, of the Brady Stock co., at the Star, Cincinnati, is taking a brief rest previous to a long Spring and Summer season. Mr. Granger has played over thirty star and leading parts during the season, and the fortnight's respite he is now enjoying is both needed and deserved.

The Alhambra Theatre, Chicago, Ill., will leave the combination field on May 1, and will play a stock company to be owned and controlled by James Neill and operated in conjunction with the Neill company now playing at the Pike, Cincinnati. The headquarters of the company will be in Cincinnati.

Lizzie McCall has left the Cummings Stock company and is engaged as leading woman for the New Ottawa Stock company.

Esie Tittel has been engaged as leading woman of the Belasco Thall Stock company, at Los Angeles, Cal. Wright Huntington, at present at the Alcazar, San Francisco, will be the leading man. He will return to the San Francisco house at the close of the season in Los Angeles.

Fred Tjader has been specially engaged for a comedy part in the production this week of The Upper Hand by the stock company at Morosco's, San Francisco.

Therese Ryan has joined the stock company at the Bowdoin Square Theatre, Boston.

Hal Davis, late comedian with The Last Stroke, has been engaged to play principal comedy with the Broadway Stock, Denver, Colo., for an indefinite period.

The Columbia Stock company will open their season at the theatre of that name in Washington, D. C., on May 23. James O. Barrows and William Ingersoll have been re-engaged from last year. George P. Conn is the promoter and manager.

Trilby has been secured by J. W. Albaugh, Jr., for the Lyceum Theatre, Baltimore, and also by D. H. Hunt, for the Pike Opera House, Cincinnati, under Howard and Doyle.

Lorin J. Howard has been specially engaged for a week at the Pike Opera House, Cincinnati, to play in The Banker's Daughter.

The new Columbia Theatre, at St. Louis, was opened last Thursday by a concert and press reception. The formal opening occurred on Saturday afternoon.

The Courtleigh Stock company played in this city during the Summer of 1896 and was very successful. It is William Courtleigh's intention to play half weekly engagements at Bay City and at Saginaw. The company will probably include Olive White, Margaret May, Genevieve Reynolds, Edward and Robert McWade, Ed J. Heron, Emma Maddern, and others.

The Cummings Brothers are said to have severed their connection with the stock company at the Grand Opera House, Ottawa. The company is now managed by H. R. Jacobs.

The Salisbury Stock company at the Bastable Theatre, Syracuse, which is in the fourteenth week of a remarkably successful engagement at that house, will open at the Davidson Theatre, Milwaukee, at the conclusion of the Syracuse engagement.

Frances Drake, of the Salisbury Stock company, has entirely recovered from the effects of her recent severe illness, and is playing the leading roles with her accustomed vigor. Miss Drake is said to be one of the best gowned women in stock work. The newspapers seldom

FANNY DAVENPORT CRITICALLY ILL.

Fanny Davenport opened last week, Monday evening, at the Grand Opera House, Chicago, in La Tosca, but on Tuesday she was attacked by a severe cold, her physician forbade her playing Tuesday night and the theatre was closed.



Miss Davenport reappeared Wednesday night in Cleopatra and by sheer pluck struggled through until Saturday. The house was closed afternoon and evening, and Miss Davenport canceled this week on the advice of her physician.

Yesterday news was received to the effect that Miss Davenport was critically ill with pneumonia, and that even on Saturday she was unable to leave her bed. It was said that several nights last week the actress, after each act, was carried to her dressing-room, she being unable to stand after the fall of the curtain. At three o'clock on Sunday morning the physicians in attendance expressed the opinion that she could not survive and members of her family were summoned from the East. Later in the day she rallied, but again last night it was reported that she was extremely ill.

Fanny Davenport comes of unusually talented theatrical parentage. Her father was Edward L. Davenport, one of the most celebrated American actors, equally gifted as tragedian and comedian; his wife, her mother, was Fanny Vining, a well-known and popular actress in her day. Her father had gone to England as Anna Cora Mowatt's leading man, and there met Miss Vining, who was a member of the English company engaged to support Mrs. Mowatt. They were married in 1849, and remained in London after the star's return to this country, and there their daughter Fanny was born, in a house near the British Museum, on April 10, 1850. In 1854 they returned to America and settled in Boston, where their daughter and the other children received the first part of their education.

Miss Davenport soon began to play juvenile parts, and during her father's management of the Howard Athenaeum she often appeared as the child in Metamora, in Black-Eyed Susan, as Trotter Ebbert in Pocahontas, and as the Peruvian Boy in Pizarro, but her first speaking part was King Charlie in Faint Heart N'er Won Fair Lady. She visited other cities with her parents, but it was in Boston that she attempted her first adult character, Mrs. Mildmay in Still Waters Run Deep, at the New Tremont Theatre. Soon afterward she accepted an offer to become the soubrette in the stock company at the Louisville Theatre, and from that dates her professional career. She made her debut there as Carline in The Black Crook, making a great hit with the song, "Oh, My Heart Goes Pittery Pat."

From Louisville Miss Davenport went to Philadelphia to join Mrs. Drew's company at the Arch Street Theatre, and thence to Angustin Daly's Fifth Avenue Theatre in New York, where she continued in leading parts for almost ten years, from 1869 to 1879. Her name is found in the "Memories of Daly's Theatre" as a member of the cast on the opening night of the Fifth Avenue Theatre, on Aug. 16, 1869, as a substitute for Agnes Ethel, but the first part assigned to her was that of Lady Gay Spanker on the following Sept. 29. From that time her name appears conspicuously in the extensive repertoire of modern comedies and classic plays produced by Mr. Daly.

Miss Davenport's first efforts as a star were made in Pique. She then presented a repertoire of Shakespearean and old English comedies, adding from time to time some of the modern dramas of Dumas and other playwrights, and in 1883 began the series of Sardou productions which she has continued ever since. The first was Fedora, which was brought out by Miss Davenport in 1883, and the successive productions of La Tosca and Gismonda have received the benefit of her skill as a stage-manager. She has been the governing spirit in the staging of them all.

Miss Davenport's husband is Melbourne MacDowell, her leading man.

fail to refer to her handsome gowns and the good taste with which they are selected.

Brigham Royce and J. Henry Kolker are dividing the leading business with the Salisbury Stock company. Few organizations can boast of two such handsome and accomplished members. Mr. Kolker is usually cast for the heavy and character leads, while the juvenile leading business falls to Mr. Royce.

Richard Baker, who has been stage-manager of the Salisbury Stock company throughout the season, was called to St. Louis to take charge of the stage of the new Columbia Theatre, which is also under the direction of Mr. Salisbury. He was succeeded by E. L. Duane, who has been a member of the Salisbury company all the season. Mr. Duane is admirably equipped for the position, and enjoys not only the confidence of Mr. Salisbury but the good will of the company as well.

Manager Salisbury's birthday anniversary was remembered by the members of his stock company, March 20, by the presentation of a handsome gold-headed cane, suitably inscribed. Stage-Manager Baker was presented with a costly silver-mounted umbrella on the occasion of his departure for St. Louis, March 19.

During its season of thirty-one weeks the Salisbury Stock company has presented twenty-seven plays, including Shenandoah, Hoodman Blind, Sweet Lavender, All the Comforts of Home, Lady Bountiful, Field by the Enemy, Young Mrs. Winthrop, Camille, The Charity Ball, The Wife, The District Attorney, Jim the Penman, Lost Paradise, Captain Swift, The Banker's Daughter, The Grey Mare, and A Social Highwayman.

THE VAUDEVILLE STAGE

ANOTHER STAR ADDED.



LOUISE THORNDYKE-BOUCHAULT.

The vaudeville firmament is pretty thickly studded with big stars, and the constellation is being constantly added to by the appearance of new planets. Some of them appear suddenly and flash across the sky like flying comets, and after dazzling everybody for a little while disappear into oblivion. Others twinkle modestly but steadily, and shed a pleasant light, and by not trying to outshine older planets manage to become fixed.

To this latter class belongs Louise Thorndyke-Bouchault, whose picture appears above. She recently made her first appearance at Proctor's in a distinctly high-class one-act play called Mrs. Hilary Regrets. She made an excellent impression, and if she works earnestly and presents novelties from time to time she will undoubtedly find the vaudeville field pleasant and profitable.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Marie Le Blanc, one of the leading character vocalists of England, who has been especially imported by Mr. Pastor, makes her American debut. Julie Mackey, the contralto, makes her first appearance here since her run at Koster and Bial's. Mr. and Mrs. William Robyns produce a new one-act play called Mrs. Van Nostrand's Burglar. The others are Smith and Campbell, quick talkers; Foy and Clark, comedy duo; John and Nellie McCarthy, comedy duo; Jones and Walton in a "Rube" sketch; the Tanakas, Japanese entertainers; Lorraine and Howell and their trained dogs; Charles and May Morrell, sketch team; the Hale Sisters, song-brettes, and the Brothers Martine, acrobats.

Proctor's.

Lillian Burkhart heads the bill, presenting Grant Stewart's pretty play, A Passing Fancy, assisted by Caryl Wilbur. John Mason makes his reappearance in vaudeville in a new sketch, assisted by Adelaide Herah and Beatrice Leslie. Henry Bagge, assisted by Ruth Royal and Edwin Wallace, presents A Tragedy in Bohemia. The others are Kilpatrick and Barber, bicyclists; Edwin Latell, musical comedian; Morris' Ponies; Johnson and Dean, colored sketch team; James W. Reagan, tenor; the Brothers Fortuni, acrobats; Daly and Devere, comedy duo; Bicknell, clay modeler; R. H. Mohr, crayon artist; the Fannons, comedy duo, and the McDonough Trio, grotesque acrobats.

Keith's Union Square.

The Rogers Brothers head the bill this week in their Dutch comedy act. John C. Rice and Sally Cohen hold over, presenting Our Honeymoon. The rest of the bill is unusually good, and includes Mlle. Rombello, sand modeler; Press Eldridge, comedian; Edward M. Faver and Edith Sinclair in The Maguire's; Joseph J. and Myra Davis-Dowling in A Pillar of Salt; Paulinetti and Piquo, comedy acrobats; C. W. Littlefield, mimic; Giguere and Boyer, comedy duo; Leavitt and Novello, jugglers; Guilbert, equilibrist; the Three Brothers Melrose, acrobats; McCale and Daniels, Irish comedians; Quinn, Cameron and Farley, sketch, and Clifford A. Wiley, comedian.

Pleasure Palace.

Bessie Bonchill, with a repertoire of new songs, is the star, with Isabelle Urquhart a close second, presenting A Strange Baby, by Wilmer and Vincent, who support her in the sketch. Several views taken after the Maine disaster are shown on the biograph. Solaret, the new serpentine dancer, makes her first appearance at this house, and Josephine Gasman sings coon songs, assisted by her tiny pickaninnies. The others are Fisher and Carroll, Irish comedians; Ward and Curran, comedians; the Australian Duo, musical grotesques; Phyllis Allen, contralto; Emmonds, Emerson and Emmonds, comedians; Eldora and Norine, jugglers; the Maginleys, aerialists; Collins and Collins, dancers, and the Musical Ravens.

Weber and Fields' Music Hall.

The Con-Curriers and Pousse Cafe continue the chief features of the bill, with the same big cast and a large chorus of pretty girls. Mary Norman still heads the olio in her monologue. O'Brien and Havel, comedy duo, and O'Rourke and Burnett also contribute their specialties.

Harlem Music Hall.

James Thornton and Maud Raymond are the features. The others are Charles B. Ward, John Le Clair, the Deltorellis, Collins and Wills, Lavender and Thompson, the Deaves, and the Ahearns.

Koster and Bial's.

Charmion, the trapezist, enters upon her eighteenth week. The others are Delmore and Lee, ladder gymnasts; Ritchie, tramp cyclist;

Langslow, expert rifle shot; Irma Orbanany and her trained cockatoos; the Avolos, triple bar experts; Catherine Bartho, dancer; Mlle. Barbe, chanteuse; the Six Picchiani Sisters, acrobats, and Albert A. Guille, tenor.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—A new burlesque, Chow-Chow, is the chief attraction. Sakimoto's Japanese and the Sons of the Desert remain in the olio, and Lew H. Carroll, Rosalia, Wilkes and Scott, and Post and Clinton are new comers.

MINER'S BOWERY.—The Broadway Burlesquers provide the week's amusement.

THE LONDON.—May Howard's Burlesque company have returned for a week.

MINER'S EIGHTH AVENUE.—Gus Hill's Gay Masqueraders are entertaining the West siders.

THE OLYMPIC.—Irwin Brothers' Burlesque company furnish the week's bill.

LAST WEEK'S BILLS.

TONY PASTOR'S.—George Fuller Golden made his first appearance at this house and, it is needless to remark, made an emphatic hit. The strange adventures of his friend Casey tickled the audiences half to death, and they could not hear enough about George's Celtic friend. Golden refrained from indulging in any war gags, as he said there were too many on the market already. Haines and Pettingill, the comic magicians, kept the house in an uproar with their famous egg trick. Mr. Haines' performance is as airy as a young girl with a new Spring hat, and he keeps in the front rank of humorists by putting on a brand new gag every six months. James H. Manning and Willie Weston made their reappearance and were warmly welcomed. Their sketch, The Irish Pawnbroker, is very neatly done. Mr. Manning is an excellent Irish comedian, and a good singer, and Master Weston never fails to bring down the house with his sweet tenor voice. He sang a new song called "He Was a Sailor On The Maine," which made a hit. Leona Lewis received the applause due a popular favorite, and caught the house completely with her selection of songs, which included "Jolly Jolie" and "Sadie McIntyre," the latter being illuminated with her new electric device. Maud Raymond introduced a new song called "You Must Respect Dis Coon," and repeated her old successes. She now has the assistance of a black boy in the gallery, who waxes enthusiastic over her songs. James R. Adams and Becky Taylor presented their comedy sketch, After the Election, in which they have been seen several times with great success. Miss Taylor sang a couple of songs very well, and made frequent changes of costume, and Mr. Adams did some really remarkable work on his stilt, in which line of work he has no equal. Horace Goldin did some good tricks, and Eddy Clark worked hard to amuse. The others were the La Veras, Parker's dogs, Post and Clinton, the Korra, Allen and Delmaise, and Murray and Aldin.

KEITH'S UNION SQUARE.—John C. Rice and Sally Cohen presented a new sketch called Our Honeymoon for the first time here. It was written for them by Herbert Hall Winslow, and is one of the best sketches we have had in vaudeville this season. The characters are a spoony young couple who are not out of each others sight for five minutes at a time, but who are both anxious to get a little respite from the continuous billing and cooing. He wants to go to a prize fight, and she wants to go to a dance. He invents a good excuse and goes out, and she fills in the time by singing "Sadie, My Lady." He returns in a battered condition, and from that time until the end the laughs are almost constant. Mr. Rice and his wife played the piece with great spirit, and made a pronounced hit. Julius P. Witmark sang "I Love Her So," "Pumpkin-Colored Coons," and "I Love You in the Same Old Way," with excellent expression. His recalls were numerous and well deserved. Dean Edmell and Frank J. Keenan were seen in The Two Rubies, which was reviewed here when it was seen at Proctor's. It made an excellent impression, and the performers won a good many laughs. Jones, Grant and Jones repeated the success they made here some time ago. They had a couple of new songs which made hits, and Jones' unctuous humor kept the audience in fine spirits throughout the act. Ed Latell put in several gags in place of his musical plates, and played his banjo as well as ever. The Adolph Trio and their high bars and spring board won lots of applause. A new idea in the stereopticon line was put on and it made a decided hit. It consists of a series of pictures and cartoons taken from the daily papers and magazines, illustrating current topics. Some splendid views of the Maine were shown, which aroused enthusiasm, as did the portraits of Chaplain Chidwick and Captain Sigbee. Florence Moore made a hit with her songs, which were well selected and well sung. John F. Dillon told some stories cleverly. James W. Reagan sang Irish and American songs in spirited fashion. Conway and Leland worked hard, and were applauded for their smart acrobatic tricks. Others in the bill were Lewis and Elliott, the Deltorellis, the Kins-Ners, Riley and Hughes, the Two Allens, Don Octavio, Bianca Moore, and Gilbert's goats.

KOSTER AND BIAL'S.—When a performer makes a hit at this house he or she can count on a long engagement. The principal performers on last week's bills have been here for a long time, and it is only necessary to say that they met with their accustomed success. Nooyah, the wire performer, was the only new comer. The others were Charmion, the Rogers Brothers, Delmore and Lee, Ritchie, the tramp cyclist; Carletta, the Avolos, Albert A. Guille, Catherine Bartho, Irma Orbanany's cockatoos, Langslow and Mlle. Barbe.

PROCTOR'S.—Solaret, "the Queen of Light," made her first appearance here and scored an immediate and pronounced success. Her outfit is the most complete ever seen here, not excepting that of La Loie Fuller. Her dresses are marvels of beauty and the artistic blending of lights made her dances seem like the efforts of an elf from fairyland. Solaret herself is a very pretty, graceful young girl, and she presents a very pleasing picture as she goes through the intricate movements of her different dances. There is no doubt whatever that she will enjoy great popularity, and will give some of the older serpentine dancers a hard fight for supremacy in the art of handling voluminous skirts artistically. Her dances were produced under the able direction of T. J. Clarke, formerly chief electrician for Loie Fuller. Eben Plympton and Agnes Proctor appeared in Bronson Howard's pretty little play, Old Love Letters. It was followed with much interest, and both the principals scored successes. Miss Proctor's good taste in dress was again pleasingly shown. Hilda Thomas and Frank Barry were warmly welcomed. Miss Thomas is an original and very talented performer. She

doesn't believe in doing things as others do them, and in that lies the secret of her success. Her Bowery soubrette is still a big hit. Mr. Barry assisted at the piano with his usual skill. Josephine Gasman made one of the biggest hits of the bill with her coon songs. She makes up so cleverly that it is almost impossible to tell her from a real "coon," and her dialect and business are calculated to heighten the illusion. Her two little black assistants of course scored a hit several times as large as themselves. In a new song called "I Wish My Rent Was Paid" they appeared to especial advantage. Miss Gasman's popularity is constantly on the increase. She is a hard worker and deserves her success. Florence Hindley's songs and musical selections were splendidly received. She has plenty of magnetism and never fails to score. The Blondelle made a hit as usual in their "kid" sketch and also put on their new act a few times during the week. Gus Williams had some new remarks which brought lots of laughs on account of his quaint delivery. Stinson and Merton worked their coat tail handshake as merrily as ever, and put in one or two new gags. The others were the Brothers Morello, the Diamond Comedy Four, McMahon and King, Cal Stewart, Letta and Minnie, Joe Linder, and Eldora and Norine. Fred Watson, the new pianist, has established himself as a feature of the house, and his selections are applauded as heartily as any of the acts on the stage.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The Con-Curriers was shortened a little and the action was quickened last week. The changes added greatly to the effectiveness of the burlesque, and the principals scored their usual successes. Ross and Fenton have never appeared to greater advantage than in this travesty, and Weber, Fields, Bernard, Kelly, and Dailey make big hits. Bonnie Maginn, a newcomer in the supporting company, has attracted a good deal of attention by her attractive stage presence. Pousse Cafe was received with constant laughter as usual. Mary Norman returned and scored her usual success in her delightful monologue, which is one of the most artistic acts now before the public. O'Rourke and Burnett were very pleasing in their sketch, and Edwin French played the banjo with his usual skill.

SAM T. JACK'S.—The burlesque, The Model, went merrily along for its tenth week, Minnie Cline continuing successfully in the leading role. The festivities began as before with The Harem of the Effendi, introducing the company in songs and jokes, and the living pictures made their usual hits. Sakimoto's Royal Japanese Troupe opened the olio to much applause, and were followed by Minnie Ball in her neat act; Sheffer and Blakely as the amusing rival sisters, Pearl Hight in her fetching singing specialty, Kitty Palmer in surprising acrobatic dances, the Sons of the Desert in lively tumbling, and Sam Collins in his quaint and limber monologues.

HARLEM MUSIC HALL.—Managers Hurtig and Tuck followed their week of pectoroons with a fine vaudeville bill, in which Stanley and Jackson in their sketch had the largest type. Mr. Stanley's peculiar vocalism and Miss Jackson's clever work combined made a hit, and they were recalled several times. Wills and Loretto owned the house during their act. On the night of THE MIRROR man's visit Mr. Wills, who, as a tramp, is second to none, sang every song he had and gave a recitation before the audience was satisfied. Mlle. Loretto's graceful dancing is a feature of the act. Lewis and Ernest worked hard in their black face sketch, and got plenty of laughs and applause. Ola Hayden sang with success several songs, concluding with a new negro melody in which a coon kazoo band assisted her. Dixon, Bowers and Dixon scored with their hayseed acrobatics. The Davenport Brothers, of late known as the Two Dons, also did acrobatic work. Garnelle and Shirk were pleasing in their comedy sketch. The Walker Sisters and the Everett Trio proved entertaining features. The attendance was, as usual, large.

PLEASURE PALACE.—Clifford and Huth were the star features of the bill, and their sketch, The Chapple's Call, went as well as ever. Miss Huth's new coon songs caught on in splendid style, and she was repeatedly encored. The Saville-Sloan Players are coming straight to the front as an entertaining organization. It was worth the price of admission alone to hear Mr. Sloane sing his new song, "He Certainly was Good to Me." He won several well merited encores for this fetching specialty. Leelle Van Dien played her violin solos excellently, and J. G. Saville and Grace Freeman helped on the fun splendidly. Anna Mortland was excellent in the sketch A Lively Nerve Nourisher, in which she and J. K. Emmet appeared. George Evans, who is called "The Honey Boy," because his voice is as sweet as the product of the beehive, sang several catchy numbers, and was called out to bow more than once. Eugene Sanger presented his bright sketch of life on the East Side, in which he impersonated the tough boy and girl to the life. He also told several stories in effective fashion. Daly and Devere made a hit in their funny Irish sketch. Madeline Kilpatrick and W. H. Barber, who returned from Europe a short time ago, did some difficult single and double tricks on their bicycles. Lillie Western played smartly on her xylophone and banjo, and was applauded. The Three Polos, Mlle. Chester's dog, Joseph Goetz, Armin and Wagner, and R. H. Mohr were also in the bill.

LIZZIE RAYMOND'S CHALLENGE.

After reading the account of her little difference with Manager John T. Fynes, of Proctor's, in last week's MIRROR, Lizzie B. Raymond wrote a letter to THE MIRROR from New Haven, inclosing a challenge to Mr. Fynes for a singing contest. The song to be rendered is "Take Your Clothes and Go," and Miss Raymond wants to make a bet of \$5,000 that she can sing the song better than the manager. Mr. Fynes will not accept the challenge. He sings this song or rather hums it only on special occasions, such as when he gives a performer notice to quit. At those times the song goes with a rush, and the performers do likewise.

PRIMROSE MAKES CHANGES.

George H. Primrose, of Primrose and West's Minstrels, writes from San Francisco under date of March 15 to the effect that Meyer Cohen, formerly treasurer with their forces is no longer connected with Primrose and West. James K. Collier, well known as manager and dramatist, has succeeded Mr. Cohen as treasurer of the company.

PALACE WILL BE OPEN ALL SUMMER.

The Pleasure Palace will remain open throughout the entire Summer this year. Extensive new ventilating and ice-making plants will soon be installed, and everything will be done to make the Palace patrons comfortable on the warmest days and nights.

E. M. ROYLE IN VAUDEVILLE.

Edwin Milton Royle is to be congratulated on his successful debut in vaudeville. He appeared recently at Keith's Union Square Theatre in a



one-act version of his comedy-drama, Captain Impudence, and scored a decided hit. He took all of the comedy scenes of his bright play and joined them so deftly that the result was a very bright comedietta, which proved one of the most acceptable offerings seen in vaudeville this season.

Mr. Royle combines the talents of actor and author very pleasingly. He doesn't insist upon holding the centre of the stage while his support stand around in a state of inactivity, but believes in giving a performance with a well-balanced cast. Selma Fetter Royle, Theodore Roberts, and Minnie Dupont lend valuable aid to Mr. Royle in his presentation of Captain Impudence.

A CHAT WITH MARIE LE BLANC.

Tony Pastor has always been very successful as an importer of talent. He knows the tastes of American audiences so well that it is next to impossible for him to make a mistake. He doesn't believe in "buying a pig in a poke," and invariably watches the work of the artists he thinks of bringing over to America while they are performing on their native beach, and after judging them solely on their merits he closes a bargain with them if he thinks they will do.

So far he has not made any errors. His great success with Vesta Tilley, Bessie Bellwood, Vesta Victoria, and others prompted him to try once more, and so, when he was over in England last time, he engaged Marie Le Blanc, who made her American debut at his cozy little theatre yesterday.

A Minnion man called upon Miss Le Blanc at her hotel one day last week. He was pleasantly greeted by a pretty, plump young woman, who, in spite of a slight English accent, was possessed of the piquancy and chic which her name suggests.

This was explained when Miss Le Blanc informed the interviewer that she was a French Canadian by birth. "I was born in Canada," she said, "and when I was very young I was taken to Rouen, France, where I spent several years at school. I studied singing at school, and when I was graduated I determined to go upon the stage. I made my debut in England, singing French and German songs, and met with considerable success. I soon began to add English songs to my repertoire, and secured one or two songs with which I became identified, and in that way built a pretty solid foundation of popularity."

"Of course, I was anxious to please the London people, and managed to do it so successfully that I stayed for sixteen months at one hall, the Trocadero. That's a pretty fair run, isn't it?"

"You have appeared at the other London halls, I presume?"

"Oh, yes; I have sung at nearly all of them. I sang for the Syndicate hall, as they call the Pavilion, Tivoli, and Oxford, for seven years."

"With what songs have you been most successful?"

"Well, that's hard to say. I've sung hundreds of songs, and have managed to make a hit with most of them. I might mention, however, 'I Do Love You,' 'Friends Were Saying Good-Bye,' 'Three Blind Mice,' and 'The Private Soldier,' which have been emphatic hits."

"I presume you have several new songs for us?"

"Yes; I have three new songs by Felix McGlennon, 'Dada's All in All,' 'Mrs. Rooney's Cat,' and 'Awfully Inconvenient,' and then I have 'Counting by the Fireside' and 'Beautiful Love,' and several others, which I hope to sing well enough to please the New Yorkers. I am frightfully nervous, though, as I have heard so many strange stories on the other side of the reception accorded foreign artists here. Still, I have great hope; I came over here very quietly, and make no pretense at being qualified to set the city ablaze, and if I succeed in even moderately pleasing you I shall be perfectly satisfied."

"Have you visited any of our theatres?"

"Oh, yes; I have been to several of the vaudeville theatres to get points on the tastes of your audiences. I spent an evening at Pastor's, and have also visited Weber and Fields', the Pleasure Palace, and Koster and Bial's. I heard a comedian named George Evans sing at the Palace, and think he has one of the sweetest voices I ever heard. I liked Maud Huth's negro melodies very much, and I think Maud Raymond one of the cleverest series I have ever seen. I enjoyed myself hugely at Weber and Fields'."

"How long shall you remain in America?"

"About five weeks. When I leave here I go direct to Johannesburg, South Africa, to fill a return engagement. I shall be sorry to leave New York, for I am quite in love with your city. The Americans interest me exceedingly. I like to chat with them, they all seem so bright and entertaining."

Just here Miss Le Blanc's maid interrupted the conversation by reminding her mistress that she had an appointment at the photographer's, so she begged to be excused from talking further about herself and her plans.

Miss Le Blanc is so modest in her own estimate of herself and her talents that she ought to be a big success in New York, as the people of this city are always willing to applaud real talent, no matter from what quarter of the globe it comes.

"THE DRY GOODS CIRCUIT."

The big department stores have almost everything that can be asked for, from a needle to a bale of hay, and now they threaten to invade the vaudeville field, and supply "turns" at cut rates. The advertisement of one of the largest stores in New York on Thursday last contained the announcement that a certain well-known vocalist, who makes a specialty of singing songs about the East Side, would sing several songs in the music department, and that the songs would be sold at 15 cents, the publisher's price being 50 cents.

This is carrying things a little too far. If performers continue to take part in affairs like this, it will not be long before each big store will have a theatre, where the prices will be 9, 10, and 25 cents, and the performances will be continuous from 8 A. M. to 6 P. M.

When this comes to pass a performer's date

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

Who Ever Played Four Consecutive Weeks at Keith's Union Square Theatre, New York?

NOBODY, EXCEPT

JOSEPHINE GASSMAN,

Who is now making a Big Hit on Proctor's Circuit.

None but Kelly can!

book will read something like this: April 4, Lacy's, New York; April 11, Fiegel-Swooper's; April 18, John Money-maker's; April 25, Gloomy-dale's, and so on.

Take heed, vaudevillians! If the cunning manager of a big store offers you an engagement, turn him down hard; if you don't you will only be adding another nail to the coffin of vaudeville, and when the lid is nailed down and the funeral is over you won't be able to get an engagement in that same big store as a bundle boy.

PATRICE'S NEW PRODUCTION.

The most expensive and elaborate production ever made by a vaudeville artist is promised in Patrice's presentation—the first on any stage—at Keith's Union Square Theatre, April 4, of her spectacular fairy play, *The Genii of the Vase*. The scenery, comprising a full set of drops, wings, set rocks, etc., has been specially painted for Patrice by Artist Francis H. Grady, of this city, and is said to be unusually elaborate and picturesque. There is to be a prismatic electric fountain, especially designed for Patrice by C. A. Dunlap, of Keith's forces. Incidental music, typical of the delicately weird nature of the play, has been composed by W. Hermanson, and George Henry, of Hoy's mechanical staff, has made some very handsome properties, including a mammoth gold vase, electrically illuminated, in which the Genii (impersonated by Patrice) makes her entrance.

In all the minor details, even to the matter of costuming, the production will be a notable one, fully representing the degree of importance attained by the vaudeville stage of today. Patrice will close her long and very successful tour in A New Year's Dream this week, and will at once commence rehearsals of her new production, in which she has invested fully \$1,000. She is surely to be commended for her pluck and her artistic and unselfish aim. Her work in A New Year's Dream has placed her on a high plane of artistic merit, and as The Genii she is not likely to disappoint her friends.

Edwin Foeberg, a clever young comedian (son of Harold Foeberg, the old-time actor), has been engaged to support Patrice. She will also carry an electrician and two assistants. After a six weeks' tour of the Keith circuit it is likely that Patrice will be seen at a prominent Broadway theatre.

Joseph Hart has supervised the preparations for *The Genii*, and the final rehearsals will be under his clever eye.

HAINES DROPPED THE EGGS.

While Haines and Pettingill were performing their "bad egg trick" at Pastor's on Tuesday afternoon last, Haines became so elated with the success of the experiment that his hand began to shake. In his excitement he dropped the hat on the stage, and the contents, consisting of two eggs in a little tin can, were spilled. As the hat was supposed to have been borrowed from some one in the audience, and the little tin was placed inside of it to keep it from being injured, the accident struck the house as being very funny, and they howled and applauded, but the comedians never came back to bow their thanks.

SAHARET AND SOLARET.

The new dancer Solaret, who appeared last week at Proctor's, and is now at the Pleasure Palace, has been confounded with Saharet, who is with the French Maid company. This happens because people have not learned how to pronounce Solaret's name. The accent is on the last syllable and this pronunciation should prevent confusion. Saharet, by the way, will sail for Europe on May 25 to fill lengthy engagements in London, Paris, and other big cities. Her husband and manager, Ike Rose, will accompany her.

PASTOR'S EMPLOYEES' BALL.

The employees of Tony Pastor's Theatre gave their first annual entertainment and ball, at Tammany Hall, on Saturday evening, March 26. The affair was a big success, and the fun was kept up until an early hour on Sunday morning. The "talent" included "Mike" Bernard, the champion rag-time pianist of the United States and Europe; George Fuller Golden, Maud Raymond, Haines and Pettingill, Adams and Taylor, Manning and Weston, Cora Rountt, Horace Golden, and others.

MRS. KNIGHT'S NEW SKETCH.

Mrs. George S. Knight has secured a new sketch from the pen of Herbert Hall Winslow, called *The Queen of the Varieties*. She has engaged Willard Simms, formerly of the Casino forces, to support her, and has booked a number of dates, including a tour of the Orpheum circuit, beginning the third week in May.

VAUDEVILLE JOTTINGS.

Harding and Ah Sid, the comedy acrobats, and Mlle. Olive, the dainty and clever juggler, who are now features with the Spooner Comedy co., will open in Munich, Germany, on May 1, and will appear in London in the Fall.

The Four Luciers scored a hit last week at Hyde and Behman's with their new instrument, the bambuco chimba.

Oscar Hammerstein's home, a brownstone house at No. 14 West 12th Street, New York, was sold last week under foreclosure for \$44,675.

Ex-President Grover Cleveland and Richard Croker witnessed the performance of Pousse Cafe and the Con-Currs at Weber and Fields' Music Hall on Wednesday evening last. They seemed to enjoy the merry skits immensely.

Diana, the mirror dancer, opened at Shea's new Garden Theatre, in Buffalo, yesterday. She keeps improving her dances constantly and has met with so much success that her manager, A. W. Handy, has all of her time booked until September.

A great fun was made last week over the appearance of a woman named Mildred Howard De Gray in Monte Carlo at the Herald Square Theatre. Mrs. De Gray does what she calls a "barefoot passion

dance," which is simply the Trilby dance introduced here by the Leigh Sisters some years ago. Mrs. De Gray has been seen at several of the cheap variety houses in New York and in other cities during the past season, but she was not "discovered" until she began to kick up her heels on Broadway.

Mr. and Mrs. William Robyns, who have made a decided success in vaudeville, are appearing in a new one-act play, called *Mrs. Van Nostrand's Burglar*, this week at Tony Pastor's.

Sato Kanazawa, who was a member of a Japanese acrobatic troupe, died in this city last week.

James E. Pollard has been quite successful this season in a selected repertoire of songs.

T. Wilnot Eckert and Emma Berg were among the special features of the bill at the Leland Opera House, Albany, N. Y., last week. They received flattering notices from the Albany papers and made a big hit.

Weeson and Walters are busy rehearsing their new sketch, written for them by Arthur J. Lamb, which they will produce at the Haymarket Theatre, Chicago, on April 11. The sketch is being rehearsed and staged by John D. Gilbert.

Josephine Gassman is making a record for herself. She is especially proud of the fact that she sang for four successive weeks at Keith's Union Square Theatre, which is a feat never accomplished by any other performer. Miss Gassman throws great energy into the singing of each song, in which she excels. She makes up to resemble the genuine lady of color as nearly as possible.

Gardner and Ely were the only vaudeville performers who appeared at the entertainment for the benefit of the German Poliklinik, given under the direction of Augustin Daly at the Metropolitan Opera House on Tuesday evening, March 15.

The war fever has invaded Koster and Bial's. Alfred E. Aarons is now known as "General Manager."

Solaret, the electric light dancer, who appeared last week at Proctor's Twenty-third Street Theatre, and was at once re-engaged by General Manager J. Austin Fynes for the Pleasure Palace this week, appears to be one of the most formidable rivals to La Loie Fuller that has yet appeared.

McKee Rankin has completed a thirty-minute dramatic sketch for Charles Cowies, who will present it in the leading vaudeville houses for a limited season.

John Palmer, "the characteristic character actor" and author of several songs, has left Kate Claxton's forces and is at work on a number of new songs. He never has any trouble in placing his wares, and has just signed contracts with the Witmarks for "When You Bid Your Mother Good-Bye" and "I Wonder if the Old Place Looks the Same." Whenever Palmer is out of an engagement he turns his mind to song writing.

Owing to the success of the Jose Quintette their engagement at the Orpheum Theatre, in San Francisco, was extended to three weeks instead of two. They have had a good many flattering offers for the coming season, which they have had to decline, as they contemplate a European trip early in October.

The Williams Trio, musical artists, have just closed a successful two weeks' engagement at Philadelphia. They play Hartford, Conn., this week.

Burt Covey, the trick cyclist, who has been riding the West under the name of "Bud Snyder," will sail for London about May 1, to fill engagements in England and on the Continent.

John Mason made his reappearance in New York yesterday in the musical comedietta entitled *Benjamin's Bessie*, by John Fowler and Charles Jerome Wilson. Mr. Mason is assisted by Beatrice Leslie and Adelaide Hersh. They appear under the management of Lowell, Mason and Company.

Billy and Willie Farrell are a special feature at the Alhambra Music Hall, London, presenting the animated song sheet, which is called over there a "chorus curtain."

Lydia Yeamans-Titus and Frederick J. Titus are touring in England with great success.

The Auxiliary Society of the Helweg Sheltering Guardian Orphan Asylum Society had a benefit at the Harlem Music Hall on Thursday afternoon last.

J. A. Shecker, of Springfield, Mass., opened the Auditorium in Hartford, Conn., with vaudeville last evening. W. J. Burke, now with the New Gilmore, Springfield, acts as manager. The first week's bookings include the Biograph, John E. Drew, the Pattons, Alex Wilson, Professor Burke's dog circus, and the Williams Trio.

Notes from Billy Thompson's Triple Alliance: The co. is playing to big business. The Allens, the Pollocks, Schaefer and Coulter, Forrester and Floyd, and Doc Waddell are making hits. La Petite Hazel, only five years of age, is proving a wonder on the slack wire. Frank Coulter, who has been ill at Mansfield, is back with the co. Sid Forrester celebrated his birthday March 17. Doc Waddell goes with Buffalo Bill April 25, and next season he will join the New England Opera co. as representative. Manager Spreen has taken charge of the Del Conte Opera co., now playing Milwaukee. Sam Simon has taken his place. Smiley Walker has been succeeded as business manager by H. H. Wyman. The Mirror is a welcome guest every week. It is a mirror indeed reflecting all that's good and grand in theatrical or show life.

It is rumored that the Countess de Castelvich will shortly make her debut in vaudeville.

J. H. W. Harris, the ex-Minister of California, gave a rehearsal of a travesty on *Virginia* at Keith's for Manager S. K. Hodgdon on Wednesday last.

Lizzie Derious Daly was engaged as a special feature of the bill at the opening of the new Columbia Theatre, St. Louis, last night. She appeared in her new sketch, of which the animated music sheet is a feature.

Frank Williams, the comedy violinist, will play a number of New York clubs during the next two weeks.

Arthur Gillespie's song "Suppose She Were a Sister of Your Own" is being sung by John P. Curran, Banks Winter, Lyman Brothers, Walter Talbott, and Howard and Emerson.

Geisselbrecht's Theatre-Comique in Terre Haute, Ind., had the following bill last week: Ed Kelley, Ida Bertha, Chris Meyer, Viola Mason, Edith Marretta, Howard and Mareno, Nellie Burns, A. C. Barker, and Otto Helios.

Another attractive bill was offered by Manager La Motte at the Metropolitan Theatre, Sunday night. It included James and Bonnie Thornton, Charles B. Ward, Katherine Clare, Morton and Elliot, and Bicknell, the clay modeler.

Kiley and Hughes have just finished the Keith circuit, and open on the Proctor circuit April 4. They are having a new act written for next season. They play ten weeks next Summer at the parks in New England.

The Olympia Amusement Co., of New York, was incorporated at Albany on March 25. The directors



"The best bit of character impersonation in vaudeville."—Cincinnati Enquirer.

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HELENE MORA

Care Hyde and Behman's Theatre, Brooklyn, N. Y.

are Malvina Hammerstein, Charles Brownold, and A. L. Turka. The Co. is to conduct a general theatre, hotel and restaurant business with a capital of \$50,000.

Harry Askin has secured the right to produce Pousse Cafe in Philadelphia next Summer. He will engage a new co., and will supplement the burlesque with a bill of vaudeville.

Sig. Perugini will not be seen at Koster and Bial's next week in *An Bain*. He objected to the way he was being billed, and handed in his resignation.

Manager S. K. Hodgdon, of Keith's Union Square Theatre, has leased a house in Mount Vernon, one of New York's prettiest suburbs, and will remove his family there from Boston in a few weeks.

Johnstone Bennett will soon present her new sketch, *American Types*, at Keith's Union Square Theatre.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Olympic: An exceptionally strong co. is Manager Castle's offering this week and the business is great. The Nawns, in A Touch of Nature, head the bill and their work is enjoyable throughout. This is the first appearance of the Nawns in Chicago since Tom gave up his starring tour. Until a suitable play can be found the Nawns should stick to vaudeville. Cushman and Holcombe are always welcome. They are clever people and in their line have few if any equals. Bert Coote and Julie Kingsley present their skit charmingly. Joe Welch in his character impersonation is immense. Katie Rooney is a chip of the old block; sings and dances in true Rooney style, and the balance of the splendid bill embraced Alice Gilmore, the silvers, Alice Raymond and John Kirkamp, the Savans, Ada De Mar, Seamon and Monti, Jules Kusel, Mons. La Gietto, Tom Hebron, and Prince Hagehura.

Chicago Opera House: Vesta Tilley is in the last week of her engagement, which has been successful from every standpoint. Her co. remains the same as was seen at the Olympic and Haymarket the past two weeks, with the exception of the extra acts engaged to make up a continuous programme. The following appeared: Lew Dockstader, Four Colans, Lamont Family, Reno and Richards, Valmore, Musical Johnstons, Reno and Francis, Professor Durro, Keating and Goodwin, G. H. Kurtz, Owen and Sunlin, Cummings and Knight, and Mack's Dog Circus.

Haymarket: Charles ("Karl") Gardner and his little co. of entertainers do a refreshing one-act piece that serves to introduce Mr. Gardner in several pretty songs and bits of dialect. Charles Stine and Ollie Evans infuse considerable ginger into their sketch. Adelman and Lowe, Maud McIntyre, Three Ward Brothers, Charles W. Young, Andrews' animals, Frye and Allen, Mons. Pasenel, Powers and Theobald, Madeline Hunt, Devaney and Allen, Charles Wilson, and Rhorer and Vinton finish out the bill nicely.

Hopkins: There is a great variety of attraction at this theatre this week, embracing many different styles of entertainment and some of the most interesting offerings that have been made this season. There are few dramas more familiar to the public of more heart interest than *The Silver King*. The revival by the stock co. merits praise. A card of more than usual importance is Edward Shields, the noted Arctic traveler and journalist, in his picturesque and graphic tour of the Klondike, in which he employs nearly two hundred views taken by him while touring that country. Mr. Shields is a fluent and magnetic speaker and his descriptions are very

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MR. J. MURPHY has decided to dispose of his play entitled

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In which he made his first great success, playing it for seven consecutive years. The public still ask for it. Will be sold on very reasonable terms. Address

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World's Greatest Character delineator.

interesting. The pictures of the *Moine* and *Vienoz* are retained on the biograph. The bill includes the Midgley, Baldwin and Daly, an excellent black-face team; Laura Bennett, and Dudley and Prescott. Business big.

Sam T. Jack's Opera House: Sam T. Jack's Chow Chow co. are giving a lively performance. The principal star is Mlle. Jonore, a graceful Parisienne, who will become as popular as Karina. Numerous specialty acts fill out the programme satisfactorily. Gaiety: Manager Clifford's Stock co. present a burlesque called *A French Queen*. The Baroness Blanc remains the star feature. Annabelle, the dancer, is also in the bill.

Savoy: Fay Foster's Burlesquers are here. The jolly comedians and prettily costumed girls make up a bill of considerable liveliness.

Orpheus: Vaudeville and burlesque, as usual, to good business.

Alhambra: Manager Barry has a great bill this week, including Gus Hill's New York Stars and Steve Brodie. Among the splendid specialties are Mr. and Mrs. Sam Lucas, McBride and Goodrich, Nelson and Millego, C. W. Williams, Taylor and Kerchen, Curtis and Gordon, Leslie and Curry, Bernard and Hart, Lancaster and Collins and others. A Night at Steve Brodie's On the Bowery served to introduce Steve. John and Emma Ray will play their first engagement at this theatre and in Chicago since they became stars, next week.

Bold, bad robbers cracked the safes at Hopkins' Theatre last week, but fortunately did not get a great deal. George Wood carries the press notices with him and they did not get them. How lucky!

BOSTON, MASS.—It seems only yesterday that Keith's new theatre was opened, establishing a new epoch in the vaudeville history of Boston, but when I saw the magnificent floral designs sent by thought-

THE VAUDEVILLE STAGE

ANOTHER STAR ADDED.



LOUISE THORNDYKE-BOUCICAULT.

The vaudeville firmament is pretty thickly studded with big stars, and the constellation is being constantly added to by the appearance of new planets. Some of them appear suddenly and flash across the sky like flying comets, and after dazzling everybody for a little while disappear into oblivion. Others twinkle modestly but steadily, and shed a pleasant light, and by not trying to outshine older planets manage to become fixed.

To this latter class belongs Louise Thorndyke-Boucicault, whose picture appears above. She recently made her first appearance at Proctor's in a distinctly high-class one-act play called Mrs. Hilary Regrets. She made an excellent impression, and if she works earnestly and presents novelties from time to time she will undoubtedly find the vaudeville field pleasant and profitable.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Marie Le Blanc, one of the leading character vocalists of England, who has been especially imported by Mr. Pastor, makes her American debut. Julie Mackey, the contralto, makes her first appearance here since her run at Koster and Bial's. Mr. and Mrs. William Robyns produce a new one-act play called Mrs. Van Nostrand's Burglar. The others are Smith and Campbell, quick talkers; Foy and Clark, comedy duo; John and Nellie McCarthy, comedy duo; Jones and Walton in a "Rube" sketch; the Tanaka, Japanese entertainers; Lorraine and Howell and their trained dogs; Charles and May Morrell, sketch team; the Hale Sisters, soubrettes, and the Brothers Martine, acrobats.

Proctor's.

Lillian Burkhardt heads the bill, presenting Grant Stewart's pretty play, A Passing Fancy, assisted by Caryl Wilbur. John Mason makes his reappearance in vaudeville in a new sketch, assisted by Adelaide Hersh and Beatrice Leslie. Henry Bagg, assisted by Ruth Royal and Edwin Wallace, presents A Tragedy in Bohemia. The others are Kilpatrick and Barber, bicyclists; Edwin Latell, musical comedian; Morris' Ponies; Johnson and Dean, colored sketch team; James W. Began, tenor; the Brothers Fortini, acrobats; Daly and Devere, comedy duo; Bicknell, clay modeler; R. H. Mohr, crayon artist; the Pansons, comedy duo, and the McDonough Trio, grotesque acrobats.

Keith's Union Square.

The Rogers Brothers head the bill this week in their Dutch comedy act. John C. Rice and Sally Cohen hold over, presenting Our Honey-moon. The rest of the bill is unusually good, and includes Mlle. Rombello, sand modeler; Press Eldridge, comedian; Edward M. Faver and Edith Sinclair in The Magnificence of Joseph J. and Myra Davis-Dowling in A Pillar of Salt; Paulinetti and Piquo, comedy acrobats; C. W. Littlefield, mimic; Giguere and Boyer, comedy duo; Leavitt and Novello, jugglers; Guilbert, equilibrist; the Three Brothers Melrose, acrobats; McCale and Daniels, Irish comedians; Quinn, Cameron and Farley, sketch, and Clifford A. Wiley, comedian.

Pleasure Palace.

Bessie Bonehill, with a repertoire of new songs, is the star, with Isabelle Urquhart a close second, presenting A Strange Baby, by Wilmer and Vincent, who support her in the sketch. Several views taken after the Maine disaster are shown on the biograph. Solaret, the new serpentine dancer, makes her first appearance at this house, and Josephine Gasman sings coon songs, assisted by her tiny pickaninnies. The others are Fisher and Carroll, Irish comedians; Ward and Curran, comedians; Phyllis Allen, contralto; Edmunds, Emmerson and Edmunds, comedians; Eldora and Norine, jugglers; the Magnifleya, aerialists; Collins and Collins, dancers, and the Musical Ravens.

Weber and Fields' Music Hall.

The Con-Curiers and Pousse Cafe continue the chief features of the bill, with the same big cast and a large chorus of pretty girls. Mary Norman still heads the olio in her monologue. O'Brien and Havel, comedy duo, and O'Rourke and Burnett also contribute their specialties.

Harlem Music Hall.

James Thornton and Maud Raymond are the features. The others are Charles B. Ward, John Le Clair, the Deltorellis, Collins and Wills, Lavender and Thompson, the Deaves, and the Ahearns.

Koster and Bial's.

Charmion, the trapezist, enters upon her eighteenth week. The others are Delmore and Lee, ladder gymnasts; Ritchie, tramp cyclist;

Langslow, expert rifle shot; Irma Orbanassy and her trained cockatoos; the Avolos, triple bar experts; Catherine Bartho, dancer; Mlle. Barbe, chanteuse; the Six Picchiani Sisters, acrobats, and Albert A. Guille, tenor.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—A new burlesque, Chow Chow, is the chief attraction. Sakimoto's Japanese and the Sons of the Desert remain in the olio, and Lew H. Carroll, Rosalie, Wilkes and Scott, and Post and Clinton are new comers.

MINER'S BOWERY.—The Broadway Burlesquers provide the week's amusement.

THE LONDON.—May Howard's Burlesque company have returned for a week.

MINER'S EIGHTH AVENUE.—Gus Hill's Gay Masqueraders are entertaining the West siders.

THE OLYMPIC.—Irwin Brothers' Burlesque company furnish the week's bill.

LAST WEEK'S BILLS.

TONY PASTOR'S.—George Fuller Golden made his first appearance at this house and, it is needless to remark, made an emphatic hit. The strange adventures of his friend Casey tickled the audience half to death, and they could not hear enough about George's Celtic friend. Golden refrained from indulging in any war gags, as he said there were too many on the market already. Haines and Petingill, the comic magicians, kept the house in an uproar with their famous egg trick. Mr. Haines' persiflage is as airy as a young girl with a new Spring hat, and he keeps in the front rank of humorists by putting on a brand new gag every six months. James H. Manning and Willie Weston made their reappearance and were warmly welcomed. Their sketch, The Irish Pawbroker, is very neatly done. Mr. Manning is an excellent Irish comedian, and a good singer, and Master Weston never fails to bring down the house with his sweet tenor voice. He sang a new song called "He Was a Sailor On The Maine," which made a hit. Leona Lewis received the applause due a popular favorite, and caught the house completely with her selection of songs, which included "Jolly Joe" and "Sadie McIntyre," the latter being illuminated with her new electric device. Maud Raymond introduced a new song called "You Must Respect Dis Coon," and repeated her old successes. She now has the assistance of a black boy in the gallery, who waxes enthusiastic over her songs. James E. Adams and Becky Taylor presented their comedy sketch, After the Election, in which they have been seen here several times with great success. Miss Taylor sang a couple of songs very well, and made frequent changes of costume, and Mr. Adams did some really remarkable work on his stilts, in which line of work he has no equal. Horace Goldin did some good tricks, and Eddy Clark worked hard to amuse. The others were the La Vellies, Parker's dogs, Post and Clinton, the Korns, Allen and Delmaine, and Murray and Aldin.

KEITH'S UNION SQUARE.—John C. Rice and Sally Cohen presented a new sketch called Our Honey-moon for the first time here. It was written for them by Herbert Hall Winslow, and is one of the best sketches we have had in vaudeville this season. The characters are a spoony young couple who are not out of each others sight for five minutes at a time, but who are both anxious to get a little respite from the continuous billing and cooing. He wants to go to a prize fight, and she wants to go to a dance. He invents a good excuse and goes out, and she fills in the time by singing "Sadie, My Lady." He returns in a battered condition, and from that time until the end the laughs are almost constant. Mr. Rice and his wife played the piece with great spirit, and made a pronounced hit. Julius P. Witmark sang "I Love Her So," "Pumpkin-Colored Coons," and "I Love You in the Same Old Way," with excellent expression. His recalls were numerous and well deserved. Dean Edsall and Frank J. Keenan were seen in The Two Rubies, which was reviewed here when it was seen at Proctor's. It made an excellent impression, and the performers won a good many laughs. Jones, Grant and Jones repeated the success they made here some time ago. They had a couple of new songs which made hits, and Jones' unctuous humor kept the audience in fine spirits throughout the act. Ed Latell put in several gags in place of his musical plates, and played his banjo as well as ever. The Adolphi Trio and their high bars and spring board won lots of applause. A new idea in the stereopticon line was put on and it made a decided hit. It consists of a series of pictures and cartoons taken from the daily papers and magazines, illustrating current topics. Some splendid views of the Maine were shown, which aroused enthusiasm, as did the portraits of Chaplain Chidwick and Captain Sigbee. Florence Moore made a hit with her songs, which were well selected and well sung. John F. Dillon told some stories cleverly. James W. Began sang Irish and American songs in spirited fashion. Conway and Leland worked hard, and were applauded for their smart acrobatic tricks. Others in the bill were Lewis and Elliott, the Deltorellis, the Kins-Nera, Riley and Hughes, the Two Allens, Don Octavio, Bianca Moore, and Gilbert's goats.

KOSTER AND BIAL'S.—When a performer makes a hit at this house he or she can count on a long engagement. The principal performers on last week's bills have been there for a long time, and it is only necessary to say that they met with their accustomed success. Nooyah, the wire performer, was the only new comer. The others were Charmion, the Rogers Brothers, Delmore and Lee, Ritchie, the tramp cyclist; Carletta, the Avolos, Albert A. Guille, Catherine Bartho, Irma Orbanassy's cockatoos, Langslow and Mlle. Barbe.

PROCTOR'S.—Solaret, "the Queen of Light," made her first appearance here and scored an immediate and pronounced success. Her outfit is the most complete ever seen here, not excepting that of La Loie Fuller. Her dresses are marvels of beauty and the artistic blending of lights made her dances seem like the efforts of an elf from fairyland. Solaret herself is a very pretty, graceful young girl, and she presents a very pleasing picture as she goes through the intricate movements of her different dances. There is no doubt whatever that she will enjoy great popularity, and will give some of the older serpentine dancers a hard fight for supremacy in the art of handling voluminous skirts artistically. Her dances were produced under the able direction of T. J. Clarke, formerly chief electrician for Loie Fuller. Eben Plympton and Agnes Proctor appeared in Bronson Howard's pretty little play, Old Love Letters. It was followed with much interest, and both the principals scored successes. Miss Proctor's good taste in dress was again pleasingly shown. Hilda Thomas and Frank Barry were warmly welcomed. Miss Thomas is an original and very talented performer. She

doesn't believe in doing things as others do them, and in that lies the secret of her success. Her Bowery soubrette is still a big hit. Mr. Barry assisted at the piano with his usual skill. Josephine Gasman made one of the biggest hits of the bill with her coon songs. She makes up so cleverly that it is almost impossible to tell her from a real "coon," and her dialect and business are calculated to heighten the illusion. Her two little black assistants of course scored a hit several times as large as themselves. In a new song called "I Wish My Rent Was Paid" they appeared to especial advantage. Miss Gasman's popularity is constantly on the increase. She is a hard worker and deserves her success. Florence Bindley's songs and musical selections were splendidly received. She has plenty of magnetism and never fails to score. The Blondells made a hit as usual in their "kid" sketch and also put on their new act a few times during the week. Gus Williams had some new remarks which brought lots of laughs on account of his quaint delivery. Stinson and Merton worked their coat tail handshake as merrily as ever, and put in one or two new gags. The others were the Brothers Morello, the Diamond Comedy Four, McMahon and King, Cal Stewart, Letta and Minni, Joe Linder, and Eldora and Norine. Fred Watson, the new pianist, has established himself as a feature of the house, and his selections are applauded as heartily as any of the acts on the stage.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The Con-Curiers was shortened a little and the action was quickened last week. The changes added greatly to the effectiveness of the burlesque, and the principals scored their usual success. Rose and Fenton have never appeared to greater advantage than in this travesty, and Weber, Fields, Bernard, Kelly, and Bailey make big hits. Bonnie Magin, a newcomer in the supporting company, has attracted a good deal of attention by her attractive stage presence. Pousse Cafe was received with constant laughter as usual. Mary Norman returned and scored her usual success in her delightful monologue, which is one of the most artistic acts now before the public. O'Rourke and Burnett were very pleasing in their sketch, and Edwin French played the banjo with his usual skill.

SAM T. JACK'S.—The burlesque, The Model, went merrily along for its tenth week, Minnie Cline continuing successfully in the leading role. The festivities began as before with The Harem of the Effendi, introducing the company in songs and jokes, and the living pictures made their usual hit. Sakimoto's Royal Japanese Troupe opened the olio to much applause, and were followed by Minnie Ball in her neat act; Sheffer and Blakely as the amusing rival sisters, Pearl Hight in her fetching singing specialty, Kitty Palmer in surprising acrobatic dances, the Sons of the Desert in lively tumbling, and Sam Collins in his quaint and limber monologue.

HARLEM MUSIC HALL.—Managers Hurtig and Tuck followed their week of octoroons with a fine vaudeville bill, in which Stanley and Jackson in their sketch had the largest type. Mr. Stanley's peculiar vocalism and Miss Jackson's clever work combined made a hit, and they were recalled several times. Wills and Loretto owned the house during their act. On the night of THE MIRROR man's visit Mr. Wills, who, as a tramp, is second to none, sang every song he had and gave a recitation before the audience was satisfied. Mlle. Loretto's graceful dancing is a feature of the act. Lewis and Ernest worked hard in their black face sketch, and got plenty of laughs and applause. Ola Hayden sang with success several songs, concluding with a new negro melody in which a coon kazoo band assisted her. Dixon, Bowers and Dixon scored with their hayseed acrobatics. The Davenport Brothers, of late known as the Two Dons, also did acrobatic work. Garmella and Shirk were pleasing in their comedy sketch. The Walker Sisters and the Everett Trio proved entertaining features. The attendance was, as usual, large.

PLEASURE PALACE.—Clifford and Huth were the star features of the bill, and their sketch, The Chapple's Call, went as well as ever. Miss Huth's new coon songs caught on in splendid style, and she was repeatedly encored. The Saville-Silona Players are coming straight to the front as an entertaining organization. It was worth the price of admission alone to hear Mr. Sloane sing his new song, "He Certainly was Good to Me." He won several well merited encores for this fetching specialty. Leslie Van Dien played her violin solo excellently, and J. G. Saville and Grace Freeman helped on the fun splendidly. Anna Mortland was excellent in the sketch A Lively Nerve Nourisher, in which she and J. K. Emmet appeared. George Evans, who is called "The Honey Boy," because his voice is as sweet as the product of the beehive, sang several catchy numbers, and was called out to bow more than once. Eugene Sanger presented his bright sketch of life on the East Side, in which he impersonated the tough boy and girl to the life. He also told several stories in effective fashion. Daly and Devere made a hit in their funny Irish sketch. Madeline Kilpatrick and W. H. Barber, who returned from Europe a short time ago, did some difficult single and double tricks on their bicycles. Lillie Western played smartly on her xylophone and banjo, and was applauded. The Three Polos, Mlle. Chester's dog Joseph Goetz, Armin and Wagner, and R. H. Mohr were also in the bill.

LIZZIE RAYMOND'S CHALLENGE.

After reading the account of her little difference with Manager John T. Fynes, of Proctor's, in last week's MIRROR, Lizzie B. Raymond wrote a letter to THE MIRROR from New Haven, inclosing a challenge to Mr. Fynes for a singing contest. The song to be rendered is "Take Your Clothes and Go," and Miss Raymond wants to make a bet of \$5,000 that she can sing the song better than the manager. Mr. Fynes will not accept the challenge. He sings this song or rather hums it only on special occasions, such as when he gives a performer notice to quit. At those times the song goes with a rush, and the performers do likewise.

PRIMROSE MAKES CHANGES.

George H. Primrose, of Primrose and West's Minstrels, writes from San Francisco under date of March 18 to the effect that Meyer Cohen, formerly treasurer with their forces is no longer connected with Primrose and West. James K. Collier, well known as manager and dramatist, has succeeded Mr. Cohen as treasurer of the company.

PALACE WILL BE OPEN ALL SUMMER.

The Pleasure Palace will remain open throughout the entire Summer this year. Extensive new ventilating and ice-making plants will soon be installed, and everything will be done to make the Palace patrons comfortable on the warmest days and nights.

E. M. ROYLE IN VAUDEVILLE.

Edwin Milton Royle is to be congratulated on his successful debut in vaudeville. He appeared recently at Keith's Union Square Theatre in a



one-act version of his comedy-drama, Captain Impudence, and scored a decided hit. He took all of the comedy scenes of his bright play and joined them so deftly that the result was a very bright comedietta, which proved one of the most acceptable offerings seen in vaudeville this season.

Mr. Royle combines the talents of actor and author very pleasingly. He doesn't insist upon holding the centre of the stage while his support stand around in a state of inactivity, but believes in giving a performance with a well-balanced cast. Selma Fetter Royle, Theodore Roberts, and Minnie Dupont lend valuable aid to Mr. Royle in his presentation of Captain Impudence.

A CHAT WITH MARIE LE BLANC.

Tony Pastor has always been very successful as an importer of talent. He knows the tastes of American audiences so well that it is next to impossible for him to make a mistake. He doesn't believe in "buying a pig in a poke," and invariably watches the work of the artists he thinks of bringing over to America while they are performing on their native heath, and after judging them solely on their merits he closes a bargain with them if he thinks they will do.

So far he has not made any errors. His great success with Vesta Tilley, Bessie Bellwood, Vesta Victoria, and others prompted him to try once more, and so, when he was over in England last time, he engaged Marie Le Blanc, who made her American debut at his cozy little theatre yesterday.

A MINOR man called upon Miss Le Blanc at her hotel one day last week. He was pleasantly greeted by a pretty, plump young woman, who, in spite of a slight English accent, was possessed of the piquancy and chic which her name suggests.

This was explained when Miss Le Blanc informed the interviewer that she was a French Canadian by birth. "I was born in Canada," she said, "and when I was very young I was taken to Rouen, France, where I spent several years at school. I studied singing at school, and when I was graduated I determined to go upon the stage. I made my debut in England, singing French and German songs, and met with considerable success. I soon began to add English songs to my repertoire, and secured one or two songs with which I became identified, and in that way built a pretty solid foundation of popularity."

"Of course, I was anxious to please the London people, and managed to do it so successfully that I stayed for sixteen months at one hall, the Trocadero. That's a pretty fair run, isn't it?"

"You have appeared at the other London halls, I presume?"

"Oh, yes; I have sung at nearly all of them. I sang for the Syndicate halls, as they call the Pavilion, Tivoli, and Oxford, for seven years."

"With what songs have you been most successful?"

"Well, that's hard to say. I've sung hundreds of songs, and have managed to make a hit with most of them. I might mention, however, 'I Do Love You,' 'Friends Were Saying Good-Bye,' 'Three Blind Mice,' and 'The Private Soldier,' which have been emphatic hits."

"I presume you have several new songs for us?"

"Yes; I have three new songs by Felix McGlennen, 'Daddy's All in All,' 'Mrs. Rooney's Cat,' and 'Awfully Inconvenient,' and then I have 'Courtin' by the Fireside' and 'Beautiful Love,' and several others, which I hope to sing well enough to please the New Yorkers. I am frightfully nervous, though, as I have heard so many strange stories on the other side of the reception accorded foreign artists here. Still, I have great hopes; I came over here very quietly, and make no pretense at being qualified to set the city ablaze, and if I succeed in even moderately pleasing you I shall be perfectly satisfied."

"Have you visited any of our theatres?"

"Oh, yes; I have been to several of the vaudeville theatres to get points on the tastes of your audiences. I spent an evening at Pastor's, and have also visited Weber and Fields', the Pleasure Palace, and Koster and Bial's. I heard a comedian named George Evans sing at the Palace, and think he has one of the sweetest voices I ever heard. I liked Maud Huth's negro melodies very much, and I think Maud Raymond one of the cleverest series I have ever seen. I enjoyed myself hugely at Weber and Fields'."

"How long shall you remain in America?"

"About five weeks. When I leave here I go direct to Johannesburg, South Africa, to fill a return engagement. I shall be sorry to leave New York, for I am quite in love with your city. The Americans interest me exceedingly. I like to chat with them, they all seem so bright and entertaining."

Just here Miss Le Blanc's maid interrupted the conversation by reminding her mistress that she had an appointment at the photographer's, so she begged to be excused from talking further about herself and her plans.

Miss Le Blanc is so modest in her own estimate of herself and her talents that she ought to be a big success in New York, as the people of this city are always willing to applaud real talent, no matter from what quarter of the globe it comes.

"THE DRY GOODS CIRCUIT."

The big department stores have almost everything that can be asked for, from a needle to a bale of hay, and now they threaten to invade the vaudeville field, and supply "turns" at cut rates. The advertisement of one of the largest stores in New York on Thursday last contained the announcement that a certain well-known vocalist, who makes a specialty of singing songs about the East Side, would sing several songs in the music department, and that the songs would be sold at 13 cents, the publisher's price being 50 cents.

This is carrying things a little too far. If performers continue to take part in affairs like this, it will not be long before each big store will have a theatre, where the prices will be 9, 13, and 29 cents, and the performances will be continuous from 8 A. M. to 6 P. M.

When this comes to pass a performer's date

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

Who Ever Played Four Consecutive Weeks at Keith's Union Square Theatre, New York?

NOBODY, EXCEPT

JOSEPHINE GASSMAN,

Who is now making a Big Hit on Proctor's Circuit.

None but Kelly can!

book will read something like this: April 4, Lacy's, New York; April 11, Fiegel-Swooper's; April 18, John Moneymaker's; April 25, Gloomydale's, and so on.

Take heed, vaudevillians! If the cunning manager of a big store offers you an engagement, turn him down hard; if you don't you will only be adding another nail to the coffin of vaudeville, and when the lid is nailed down and the funeral is over you won't be able to get an engagement in that same big store as a bundle boy.

PATRICE'S NEW PRODUCTION.

The most expensive and elaborate production ever made by a vaudeville artist is promised at Keith's Union Square Theatre, April 4, of her spectacular fairy play, *The Genii of the Vase*. The scenery, comprising a full set of drops, wings, set rocks, etc., has been specially painted for Patrice by Artist Francis H. Grady, of this city, and is said to be unusually elaborate and picturesque. There is to be a prismatic electric fountain, especially designed for Patrice by C. A. Dunlap, of Keith's forces. Incidental music, typical of the delicately weird nature of the play, has been composed by W. Hermanson, and George Henry, of Hoyt's mechanical staff, has made some very handsome properties, including a mammoth gold vase, electrically illuminated, in which the Genii (impersonated by Patrice) makes her entrance.

In all the minor details, even to the matter of costuming, the production will be a notable one, fitly representing the degree of importance attained by the vaudeville stage of to-day. Patrice will close her long and very successful tour in A New Year's Dream this week, and will at once commence rehearsals of her new production, in which she has invested fully \$1,000. She is surely to be commended for her pluck and her artistic and unselfish aim. Her work in A New Year's Dream has placed her on a high plane of artistic merit, and as the Genii she is not likely to disappoint her friends.

Edwin Fosberg, a clever young comedian (son of Harold Fosberg, the old-time actor), has been engaged to support Patrice. She will also carry an electrician and two assistants. After a six weeks' tour of the Keith circuit it is likely that Patrice will be seen at a prominent Broadway theatre.

Joseph Hart has supervised the preparations for *The Genii*, and the final rehearsals will be under his clever eye.

HAINES DROPPED THE EGGS.

While Haines and Pettigill were performing their "bad egg trick" at Pastor's on Tuesday afternoon last, Haines became so elated with the success of the experiment that his hand began to shake. In his excitement he dropped the hat on the stage, and the contents, consisting of two eggs in a little tin can, were spilled. As the hat was supposed to have been borrowed from some one in the audience, and the little tin was placed inside of it to keep it from being injured, the accident struck the house as being very funny, and they howled and applauded, but the comedians never came back to bow their thanks.

SAHARET AND SOLARET.

The new dancer Solaret, who appeared last week at Proctor's, and is now at the Pleasure Palace, has been confounded with Saharet, who is with the French Maid company. This happens because people have not learned how to pronounce Solaret's name. The accent is on the last syllable and this pronunciation should prevent confusion. Saharet, by the way, will sail for Europe on May 25 to fill lengthy engagements in London, Paris, and other big cities. Her husband and manager, Ike Rose, will accompany her.

PASTOR'S EMPLOYEES' BALL.

The employees of Tony Pastor's Theatre gave their first annual entertainment and ball, at Tammany Hall, on Saturday evening, March 26. The affair was a big success, and the fun was kept up until an early hour on Sunday morning. The "talent" included "Mike" Bernard, the champion rag-time pianist of the United States and Europe; George Fuller Golden, Maud Raymond, Haines and Pettigill, Adams and Taylor, Manning and Weston, Cora Rount, Horace Golden, and others.

MRS. KNIGHT'S NEW SKETCH.

Mrs. George S. Knight has secured a new sketch from the pen of Herbert Hall Winslow, called *The Queen of the Varieties*. She has engaged Willard Simms, formerly of the Casino forces, to support her, and has booked a number of dates, including a tour of the Orpheum circuit, beginning the third week in May.

VAUDEVILLE JOTTINGS.

Harding and Ah Sid, the comedy acrobats, and Mlle. Olive, the dainty and clever juggler, who are now features with the Spooner Comedy co., will open in Munich, Germany, on May 1, and will appear in London in the fall.

The Four Luciers scored a hit last week at Hyde and Behman's with their new instrument, the bamboo chimps.

Oscar Hammerstein's home, a brownstone house at No. 14 West 12th Street, New York, was sold last week under foreclosure for \$44,657.

Ex-President Grover Cleveland and Richard Croker witnessed the performance of Pousse Cafe and the Con-Curers at Weber and Fields' Music Hall on Wednesday evening last. They seemed to enjoy the merry skits immensely.

Diana, the mirror dancer, opened at Shea's new Garden Theatre, in Buffalo, yesterday. She keeps improving her dances constantly and has met with so much success that her manager, A. W. Handy, has all of her time booked until September.

A great fun was made last week over the appearance of a woman named Mildred Howard De Gray in Monte Carlo at the Herald Square Theatre. Mrs. De Gray does what she calls a "barefoot passion

dance," which is simply the Trilly dance introduced here by the Leigh Sisters some years ago. Mrs. De Gray has been seen at several of the cheap variety houses in New York and in other cities during the past season, but she was not "discovered" until she began to kick up her heels on Broadway.

Mr. and Mrs. William Robyns, who have made a decided success in vaudeville, are appearing in a new one-act play, called Mrs. Van Nostrand's Bargain, this week at Tony Pastor's.

Sato Kanazawa, who was a member of a Japanese acrobatic troupe, died in this city last week.

James E. Pollard has been quite successful this season in a selected repertoire of songs.

T. Wilmet Eckert and Emma Berg were among the special features of the bill at the Leland Opera House, Albany, N. Y., last week. They received flattering notices from the Albany papers and made a big hit.

Wesson and Walters are busy rehearsing their new sketch, written for them by Arthur J. Lamb, which they will produce at the Haymarket Theatre, Chicago, on April 11. The sketch is being rehearsed and staged by John D. Gilbert.

Josephine Gassman is making a record for herself. She is especially proud of the fact that she sang for four successive weeks at Keith's Union Square Theatre, which is a feat never accomplished by any other performer. Mrs. Gassman shows great energy into the singing of comic songs, in which she excels. She makes up to resemble the genuine lady of color as nearly as possible.

Gardner and Ely were the only vaudeville performers who appeared at the entertainment for the benefit of the German Poliklinik, given under the direction of Augustin Daly at the Metropolitan Opera House on Tuesday evening, March 15.

The war fever has invaded Koster and Bial's. Alfred E. Arons is now known as "General Manager."

Solaret, the electric light dancer, who appeared last week at Proctor's Twenty-third Street Theatre, and was at once re-engaged by General Manager J. Austin Fynes for the Pleasure Palace this week, appears to be one of the most formidable rivals to La Loie Fuller that has yet appeared.

McKee Rankin has completed a thirty-minute dramatic sketch for Charles Corlies, who will present it in the leading vaudeville houses for a limited season.

John Palmer, the characteristic character actor, and author of several songs, has left Kate Claxton's forces and is at work on a number of new songs. He never has any trouble in placing his wares, and has just signed contracts with the Witmarks for "When You Bid Your Mother Good-Bye" and "I Wonder if the Old Place Looks the Same." Wherever Palmer is out of an engagement he turns his mind to song writing.

Owing to the success of the Jose Quintette their engagement at the Orpheum Theatre, in San Francisco, was extended to three weeks instead of two. They have had a good many flattering offers for the coming season, which they have had to decline, as they contemplate a European trip early in October.

The Williams Trio, musical artists, have just closed a successful two weeks' engagement at Philadelphia. They play Hartford, Conn., this week.

Burt Covey, the trick cyclist, who has been riding the West under the name of "Bud Snyder," will sail for London about May 1, to fill engagements in England and on the Continent.

John Mason made his reappearance in New York yesterday in the musical comedietta entitled Benjamin's Bessie, by John Fowler and Charles Jerome Wilson. Mr. Mason is assisted by Beatrice Leslie and Adeline Hersh. They appear under the management of Lowell, Mason and Company.

Billy and Willie Farrell are a special feature at the Alhambra Music Hall, London, presenting the animated song sheet, which is called over there a "chorus curtain."

Lydia Yeaman-Titus and Frederick J. Titus are touring in England with great success.

The Auxiliary Society of the Hebrew Sheltering Guardian Orphan Asylum Society had a benefit at the Harlem Music Hall on Thursday afternoon last.

J. A. Sheekler, of Springfield, Mass., opened the Auditorium in Hartford, Conn., with vaudeville last evening. W. J. Burke, now with the New Gilmore, Springfield, acts as manager. The first week's bookings include the Biograph, John E. Drew, the Pattons, Alex Wilson, Professor Burke's dog circus, and the Williams Trio.

Notes from Billy Thompson's Triple Alliance: The co. is playing to big business. The Allyn, the Pollocks, Schaefer and Conter, Foster and Floyd, and Doc Waddell are making hits. La Petite Hazel, only five years of age, is proving a wonder on the slack wire. Frank Collier, who has been ill at Mansfield, is back with the co. Sid Forrester celebrated his birthday March 17. Doc Waddell goes with Buffalo Bill April 25 and next season he will join the New England Opera co. as representative. Manager Spreen has taken charge of the Del Conte Opera co., now playing Milwaukee. Sam Simon has taken his place. Smiley Walker has been succeeded as business manager by H. H. Wyman. The Mission is a welcome guest every week. It is a mirror indeed reflecting all that's good and grand in theatrical or show life.

It is rumored that the Countess de Castelvich will shortly make her debut in vaudeville.

J. H. W. Harris, the ex-Minister of California, gave a rehearsal of a travesty on Virginia at Keith's for Manager S. K. Hodgdon, on Wednesday last.

Lizzie Derious Daly was engaged as a special feature of the bill at the opening of the new Columbia Theatre, St. Louis, last night. She appeared in her new sketch, of which the animated music sheet is a feature.

Frank Williams, the comedy violinist, will play a number of New York clubs during the next two weeks.

Arthur Gillespie's song "Suppose She Were a Sister of Your Own," is being sung by John P. Curran, Banks Winter, Lyman Brothers, Walter Talbot, and Howard and Emerson.

Geisselbrecht's Theatre Comique in Terre Haute, Ind., had the following bill last week: Ed Kelley, Ida Bertha, Chris Meyer, Viola Mason, Edith Marretta, Howard and Mareno, Nellie Burns, A. C. Barker, and Otto Heboe.

Another attractive bill was offered by Manager La Motte at the Metropolitan Theatre, Sunday night. It included James and Bonnie Thornton, Charles B. Ward, Katherine Clare, Morton and Elliot, and Hicknell, the clay modeler.

Kiley and Hughes have just finished the Keith circuit, and open on the Proctor circuit April 4. They are having a new act written for next season. They play ten weeks next summer at the parks in New England.

The Olympia Amusement Co., of New York, was incorporated at Albany on March 25. The directors



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are Malvina Hammerstein, Charles Brownold, and A. L. Turka. The Co. is to conduct a general theatre, hotel and restaurant business with a capital of \$50,000.

Harry Askin has secured the right to produce Pousse Cafe in Philadelphia next Summer. He will engage a new co., and will supplement the burlesque with a bill of vaudeville.

Sig. Perugini will not be seen at Koster and Bial's next week in Au Bain. He objected to the way he was being billed, and handed in his resignation.

Manager S. K. Hodgdon, of Keith's Union Square Theatre, has found a home in Mount Vernon, one of New York's prettiest suburbs, and will remove his family there from Boston in a few weeks.

Johnstone Bennett will soon present her new sketch, American Types, at Keith's Union Square Theatre.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Olympic: An exceptionally strong co. is Manager Castle's offering this week and the business is great. The Nawms, in A Touch of Nature, head the bill and their work is enjoyable throughout. This is the first appearance of the Nawms in Chicago since Tom gave up his starring tour. Until a suitable play can be found the Nawms should stick to vaudeville. Cushman and Holcomb are always welcome. They are clever people and in their line have few if any equals. Bert Coote and Julie Kingsley present their skit charmingly. Joe Welch in his character impersonation is immense. Katie Rooney, a chip of the old block, sings and dances in true Rooney style, and the balance of the splendid bill embraced Allen Gilmore, the Silvers, Alice Raymond and John Kirkham, the Savans, Ada De Mar, Seamon and Monti, Jules Kussel, Mons. La Grotte, Tom Hebron, and Prince Hagehara.

Chicago Opera House: Vesta Tilley is in the last week of her engagement. Her co. remains the same as was seen at the Olympic and Haymarket the past two weeks, with the exception of the extra acts engaged to make up a continuous programme. The following appeared: Lew Dockstader, Four Cohans, Lamont Family, Reno and Richards, Valmore, Musical Johnstone Ford and Francis, Professor Burns, Keating and Goodwin, O. H. Kurte, Owen and Sunlin, Cummings and Knight, and Mack's Dog Circus.

Haymarket: Charles ("Karl") Gardner and his little co. of entertainers made a refreshing one-act piece that serves to introduce Mr. Gardner in several pretty songs and bits of dialect. Charles Stone and Ollie Evans infuse considerable ginger into their sketch. Adelman and Lowe, Maud McIntyre, Three Ward Brothers, Charles W. Young, Andrews animals, Frye and Allen, Mons. Pascatel, Powers and Theobald, Madeline Hunt, Devaney and Allen, Charles Wilson, and Kheer and Vinton Bush out the bill nicely.

Hopkins: There is a great variety of attraction at this theatre this week, embracing many different styles of entertainment and some of the most interesting offerings that have been made this season. There are few dramas more familiar to the public of more heart interest than *The Silver King*. The revival by the stock co. merits praise. A card of more than usual importance is Edward Shields, the noted Arctic traveler and journalist, in his picturesque and graphic tour of the Klondike, in which he employs nearly two hundred views taken by him while touring that country. Mr. Shields is a blunt and magnetic speaker and his descriptions are very

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interesting. The pictures of the *Monte* and *Venice* are retained on the bill. The bill includes the Middleys, Baldwin and Daly, an excellent black-face team; Laura Bennett, and Dudley and Prescott. Business big.

Sam T. Jack's Opera House: Sam T. Jack's Chow Chow co. are giving a lively performance. The principal star is Mlle. Jomere, a graceful Parisienne, who will become as popular as Karina. Numerous specialty acts fill out the programme satisfactorily. Variety: Manager Clifford's Stock co. present a burlesque called *A French Queen*. The Baroness Blane remains the star feature. Annabelle, the dancer, is also in the bill.

Savey: Fay Foster's Burlesquers are here. The jolly comedians and prettily costumed girls make up a bill of considerable brightness.

Orpheus: Vaudeville and burlesque, as usual, to good business.

Alhambra: Manager Barry has a great bill this week, including Gus Hill's New York Stars and Steve Brodie. Among the splendid specialties are Mr. and Mrs. Sam Lucas, McBrine and Goodrich, Nelson and Milago, C. W. Williams, Taylor and Kerchen, Curtis and Gordon, Leslie and Cuppy, Bernard and Hart, Lancaster and Collins and others. A Night at Steve Brodie's On the Bowery served to introduce Steve. John and Emma Ray will play their first engagement at this theatre and in Chicago since they became stars, next week.

Bold, bad robbers cracked the safes at Hopkins' Theatre last week, but fortunately did not get a great deal. George Wood carries the press notices with him and they did not get them. How lucky!

BOSTON, MASS.—It seems only yesterday that Keith's new theatre was opened, establishing a new epoch in the vaudeville history of Boston, but when I saw the magnificent floral designs sent by thought-

at the Bon Ton Theatre last Saturday night. The program was a very clever one, and the return of the troupe to the city was the result of the success of the last season. Hal Merritt, whose name is as original as it is clever, is another feature and a strong Boston favorite. Views of the wrecked *Monna* have reached the theatre, and the condensed version of Captain Impudence. The other features of the bill are Caron and Herbert, Musical Dale, Northern Troupe, Eckert and Berg, Letta and Minni, Hill and Whitaker, Brilliant Quartette, the Brannigans, the Reed Family, John H. Shepley, Deavers' Marionettes, and Professor Gies' stereopticon. Miss E. M. Murray still remains to lead the animated song sheet.

The last Boston engagement of Miss New York, Jr., was so successful that it was not strange that George C. Francis booked it for a return to the Palace. Harry Le Clair has always been a favorite here since the days when he was at the Edison Museum, and the return of the troupe to the city is a very clever one.

The Robin Hood, Jr., Burlesque co. is playing its first engagement in Boston at the Lyceum this week. It is headed by Helen Russell, Ruby Leoni, and Laura. The specialty acts include Provo, Marlow and Plunkett, McCabe and Sabine, and Hodges and Lauchmere.

In addition to the performance of The Upper Hand at the Grand there is an olio presenting the Clifford Sisters, the Ravel Trio, Austin and Bonnes, Needham and Jones, William J. Troy, and Albert Washington.

At Austin and Stone's they are presenting a burlesque, The Sporty Duchess, as well as Sisters Passmore, Mons and Madame Selvani, Manie Welland, the Claxton Family, Harvey and Fred, Maud, the Brothers Patchin, Edward, Marcelle, Maudie, O. horse and Imhoff, La Belle Camilla, Gallagher and Evans, Cliff Farrell, Whitley and Bell, Clarence Melrose, the O'Donnell Trio, and the bioscope.

The Raynor Sisters' Burlesque co., which is at the Nickelodeon this week, includes Raynor Sisters, Eva Reed, the Deniers, Lena Allen, Amy Hunt, Bertie Evans, Nellie Burke, J. P. Morgan, Annie Turner, May Kent.

Isam's Octoroon, headed by Madame Flower, are at the Howard Athenaeum this week. The combination olio is made up of Madam Hyer, Malory Brothers and Marie Brooks, Kattie Carter, the Octoroon Quartette, Belle Davis, Grant, Murray and Grant, and La Dame La Pasquerelle. The house part of the show includes Annie Whitney, Doyle and West, O'Donnell and Mack, Parkinsson and Roth, Tommy Hayes, John Weber, Fitzgibbon Brothers, May Walsh, and John R. Nelson.

Olympia is advised to open at JAY BENTON.

PHILADELPHIA, PA.—The prominent feature this week at Keith's Bijou is Johnstone and Bennett Types, in which Johnstone and Bennett are seen in a number of characters, and all on comedy lines. The new production met with great success. Hilda Thomas and Frank Barry, Howe, Wall and Walters, the Olympia Quartette, Alex Heindel, the Brothers Damm, Lillie Western, T. Nelson Downe, Farnum Brothers, Professor Mape's views, John and Bertha Gleason, John R. Harty, the Donovans, Lewis and Elliott, the Wilson Family, and the Ricketts complete an attractive programme, playing day and night to capacity. A new feature here is the reserving of seats, so great is the demand from society people to witness the performance. The charge is \$1.

Rose Sydell's London Belles, an organization of recognized merit, is at the Trocadero for week, with a programme highly appreciated and attracting deservedly large patronage. The shapely Rose Sydell stands prominent, aided by Marie Stuart, Howard and Hand, Campbell and Shepp, Walling and Weston, Edgar Bixley, Winifred Stewart, and the Langdon. The role of Sham Pain and The Cafe de L'America introduce the entire co. Morris' Twentieth Century Maids follow.

Madame Levantine's European Novelty and Burlesque co. is at the Lyceum, making their first appearance in this city. It is a big organization, with twenty-five chorus girls, augmented orchestra, olio and extravaganza features. Prospects of large returns.

The White Crook is the card for week at the Kensington to good patronage. S. FERNBERGER.

The principal features of Levantine's European Sensation, playing this week at the Lyceum, are Hastings and Wright, Ida Russell, Harris and Walter, Joe Hardman, Street and Walker, Grace Emmett, Memphis Tally-Ho Brass Band, Verden and Bevers, and Cora Rountt. For week of April 4 Merry Widows.

The Kensington will have the Winter Circus for week of April 4.

Charles Dickson, the well-known comedian, is booked for early appearance at the Bijou in new comedietta. S. FERNBERGER.

JERSEY CITY, N. J.—At the Bon Ton Theatre the Russell Brothers' co. played to the capacity of the house. For the first time in several weeks burlesque is replaced with straight vaudeville. The bill offers the Fremonts, John and Harry Dillon, John and James Russell, who are better than ever. La Belle Maie, O'Brien and Havel, in a very good act; Imogene Comer, who received a rousing reception and was a genuine hit; Fred Herbert's dogs, and Nestor and Bennett's illustrated songs were well executed and received. Harry Morris' Twentieth Century Maids 28-April 2. May Howard's Burlesque co. 48.

Appearing at the restaurant here is the Italian Far. Bayonne, were Cad Hunter, Mand Myron, Charles J. Ross, Joe O'Connor, the Westons, and Billy Murphy.

Rice and Barton will fix up their new farce, Mc Doodle, for summer engagements at the parks, opening about the middle of May. Besides the stars there will be a number of other people in the cast. Rice and Barton report business as very good with both of their cos. this season.

Daly and Devere have severed their connection with the Hopkins' Trans-Oceanics (Eastern) and are now playing dates. Daly was a visitor here 19. Manager Geoffrey Chabert, this city, for nearly of Hoboken, is arranging to open a variety house in Newark.

Each lady patron at the Bon Ton Theatre 21-28 was presented with a miniature American flag. WALTER C. SMITH.

PROVIDENCE, R. I.—Weber and Fields' Vaudeville Club drew large audiences to the Olympic 21-28 and presented one of the brightest bills of the season. The olio was exceptionally fine. It included acts by Douglas and Ford, the Darling Sisters, Dave Lewis and Nat Fields, Cook and Sonora, Olla Hood, and the Pantzer Brothers. Special hits were made by the Pantzer Brothers and Cook and Sonora. The Girl from China was given by the entire co. with Clara Sonora and Marie Edwards in the leading parts. It was one of the funniest burlesques seen here in a long time. Russell Brothers' Comedians 28-April 2.

The Broadway Burlesquers had a very good week at the Westminster 21-28 and gave an entertainment that pleased. Gilbert and Goldie, Gertrude Rutledge, the three Dumber Sisters, and the Two Judges were in the olio, and the whole co. appeared in Summer Nights and A Paris Girl in Saratoga. In the last named Dick Bernard played an important part and created no end of fun. He reminds one of his brother Sam and he is all right. The Merry Maidens Burlesque co. 28-April 2.

WASHINGTON, D. C.—The Vanity Fair Burlesque co. opened a return engagement at Kerman's 28 to a crowded house. The specialty feature is the veriscope. The specialty performers comprise Hanley and Jarvis, Bessie Stanton, Mahr Sisters, Shervett and Newell, Mitchell and Jones, Maguerite Tobean, Leona Venzler, Nellie Berwick, and Annie Newell. Bents-Santley co. April 4.—The new announcements for the Bijou 28 are Florence Moore, Marie Heath, Silvers and Emerie, the Gieses, Lester and Williams, Howley and Leslie, Riley and Hughes, Charles De Forest, Annie Carter, and Carrie Fredericks.—Lumiere's cinematograph is at Willard Hall to good business.—The Sisters Leon, the clever acrobats, playing last week at Kerman's, are said to have been educated in a convent. They are young, and their decision to take up athletic work as a profession seems to be justified, as shown by their success. JOHN T. WARDE.

SAN FRANCISCO, CAL.—Will H. Fox reappeared 19 at the Orpheum after a long absence, with his act better and stronger than ever. Another return is that of J. J. Burke, who, with his partner, Grace

Forest, does a most amusing sketch. Athas and Collins, who are making their American debut from Australia, do an exceedingly clever turn. The return of the troupe to the city is a very clever one. The business has been as large as it is. Next week Charles T. Ellis and co. appear in Mrs. Hogan's Music Teacher.

CLEVELAND, O.—Misco's City Club co. played a return engagement at the Star Theatre week 21. Hyde's Comedians will be the attraction week 21. Fred Coan, the genial treasurer of the Euclid Avenue Opera House, is arranging a fine programme for the annual benefit of himself and House Officer Hicks. WM. CRAXTON.

MILWAUKEE, WIS.—A first rate bill was offered at the Alhambra week commencing 20. Attendance has been good. Kurtz, the Mexican juggler; Laura Bennett, Rench and Kennedy, Alice Gilmore, Joe Welch, Myrtle Peck, the Dicks, the Silvers, and Mr. and Mrs. Lucas. Next week, Eugene's Star Struck co. C. L. N. NORRIS.

NEW HAVEN, CONN.—Poll's (S. Z. Poll, manager): Every audience at the Wonderland for the week of 21-28 went away delighted with the splendid bill. Milton and Dolly Nobles in Why Walker Reformed were foremost among the fun makers, and their sketch was one of the best offered this season. Another feature admirably played by Herbert Cawthorn and Susie Forrester, Miss Forrester doing some excellent vocal work. Lizzie Raymond, who was substituted at the last moment for Kattie Mitchell, because of the latter's illness, made a hit with her song. The Bice Brothers, Black and Pearl, Loney Haskell, Leonard and Bernard, Dolly LaFeria, and Merritt and Merritt were all bright features. Week 28-April 2 Clifford and Huth, Kattie Mitchell, Cockley and Huested and others.—Items: Louis Pearle is now musical director at the Wonderland in place of George Felsburg, who has been with Mr. Poll for some years. Kattie Mitchell is a great favorite here, and that his patrons might not be disappointed Mr. Poll has booked her for the coming week.

BALTIMORE, MD.—The First Prize Vaudeville co. of 1888 holds the boards in a very satisfactory manner at the Auditorium Music Hall. Joe Hart and Carrie De Mar are quite fetching in their skit entitled The Quiet Mr. Gay. Miss De Mar is a charming little actress. The Renta-Santley co. drew the usual crowd to the Monumental. This co. is kept up to the high-water mark all the time. It will be followed by The City Sports co.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, proprietor; Harry Pink, manager): Week 28-28 opened to large attendance. The co. presented The Mischievous Monk and a good olio. Favorite entertainers are Kattie Pink, Carrie Manning, Grace Heller, Millie Theel, Thomas Genaro, Hadley and Hart, Professor Hellman—Olympic (Blair and Co., managers): Week 21-28 the co. opened with Murdock and Sells' trained horses and dogs. Co. embraces the Three Colas, aerial marvels, Mike Dolan, Billy Money, Mike New and have the color of the Violet—Tivoli (John Straka, proprietor): Week 21-28 opened to good business. The favorite entertainers are the Three Niemeyers. The xylophone solo by Miss Sophia Straka was a good feature. The orchestra contributes a good programme.

FALL RIVER, MASS.—Rich's Theatre (Mason and Beck, managers): Rose Hill English Folly co. 17-19 presented a good programme. Specialties are introduced by Blanche Newcomb, Cain and Mack, Hickey and Nelson, Willard and Gebhardt, and the Casino Comedy Four. The Merry Maidens 21-28 to small business. Bryant and Saville, Nellie Hanly, Madden and Curran, Allyn and Lingard, and Lowry and Rice are in the cast. The co. has been very successful. Casto Theatre (Al Hayner, manager): Joseph J. and Myra Davis Dowling presented A Pillar of Salt 21-28. The others were Shayne and Worden, Three Renos, the Zarros, George E. Austin, Lillian Barnes, and Harry S. Stanley.

KANSAS CITY, MO.—The Orpheum bill 21-28 consisted of a thoroughly good performance, without any of the usual string of specialties. The attraction so far. Al Wilson, the popular German comedian and yodeler, was the leading feature and was well received; Ahern and Patrick, in an Irish sketch, were well received; Fannie Bloodgood introduced some pleasing songs, and the Sa-Vans were excellent; Ruby and Way did some new work, and Miss Ward did some of the novelties of the bill; Bogert and O'Brien were repeatedly encores, and the Gieses Brothers were good. Al and Mamie Alderson completed the bill.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): Flynn and Sheridan's Big Sensation, which opened 21, is doing good business. The white contingent is headed by Zitella and the colored by May Bohon, continued the features being Parnas, Gordon and Flossie Hughes, Marion and Pearl, Bobbe and Coates, Lina and Vani, and the Golden Gate Quartette. A Swift Chase and Klondikers are the afterpieces. Al Reeves' co. 28-April 2.

DENVER, COL.—At the Broadway the Hungarian Boys' Band has continued to please fair houses. Week of 18 the entertainment has been supplemented by a specialty show, the features being Parnas, Al Wilson, and Serrais Le Roy. Parnas is a decidedly graceful dancer, and her mirror dances are beautiful and novel. The light effects were magnificently handled. Al Wilson was, of course, droll. He told some new stories and many that were old, but they all went well. Adara and Lillian (Old Lavender) were good.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Of the new comers for week of 14-20 Drawee heads the list, giving an entertaining and skillful juggling act. Lena Pantzer scored with her performance on the high wire, and George H. Wood in his monologue was amusing in spots. The holdovers, Gaster, the Damman Troupe, and Filcan and Errol, continued the features being Parnas, Gordon and Flossie Hughes, Marion and Pearl, Bobbe and Coates, Lina and Vani, and the Golden Gate Quartette. A Swift Chase and Klondikers are the afterpieces. Al Reeves' co. 28-April 2.

SAVANNAH, GA.—Alhambra Music Hall (John Keiffer, manager): Week 14-19 Peters and Walters, Stanley and Darrell, Mamie Ward, Emma Barrett, McLean and Hall, James Behan, Fred Saville, and Carmen Stewart; business large.—Tivoli Hall (Wily Williams, manager): The programme 14-19 included Lillie Hill, the Dwyers, Doris Wilson, Minora, Harry Thomson, Mlle. Bernice, Belle Hartman, Morrison and Berwick, and Wily Williams; crowded houses nightly.—Mamie Ward closed at the Alhambra 19.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Harry Morris' Twentieth Century Maids were viewed for the second time this season 21-28. Nettie De Coursey, Clara Simonda, and Lella Trimble are prominent in the fun making, which never ceases from start to finish and is full of red hot ginger. The Century Widows and Too Much Tribby tests the full strength of the co. Business opened fair. Bohemian Burlesquers 28-April 2, Irwin Brothers 48.

LOUISVILLE, KY.—Sam T. Jack's Tenderloin co. were at the New Buckingham week commencing 20, attracting large business. Jennie Yeaman has been added to the co. and is a strong feature. The Venetian Burlesquers open 27.—Item: Jennie Yeaman was ill and unable to appear at the opening performance of the Tenderloin co. She is expected to take her part later in the week.

ROCHESTER, N. Y.—Wonderland (J. H. Moore, manager): Crowded houses week 21-28. Nellie Burt and her animated song sheet made the hit of the season. The American Fur, Dean and Jose, Madeline Franks, Frank La Mondue, Lowell and Lowell, and Welch and Gardner were well received. Smith and Fuller, James Richmond Gilroy, Mabel Craig, Harrigan, Bessie Gilbert, Hanley, Hodge and Hanley, and the biograph 28-April 2.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): A good olio is presented 21-28 to crowded houses. Charles Jerome and Clara Bell, the Barrow Sisters, Horwitz and Bowers, Cora Cameron, and Pearl Andrews in her imitations and her animated music sheet.

CINCINNATI, O.—The Irwin Brothers' Venetian Burlesquers have been the only variety performers

in town 21-28 and have accordingly done a big business. The co. are Helt and Yost, Harlin and Marsh, Russell, Odell and Russell, the Monroe Sisters, Dot Davenport, Leo and Chapman, and the Wait Sisters. A Trip to Venice was the burlesque. Mlle. Ani's Monarchs are underlined.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): White Crook Burlesquers 21-28 in a good vaudeville and burlesque bill pleased fair audiences. Frank E. McNish was given a hearty welcome by his many friends here during the engagement. This was the scene of Frank's earliest triumphs. Vaudeville Club Burlesquers 28 week.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 21 Conroy and McDonald in a very laughable Irish sketch, C. W. Littlefield, Alex Heindel, Marie Heath, Cockley and Huested, and the Red Birds made up the bill, which was closed as usual by the biograph with new pictures. Week 28 Treasurer Burke, of this theatre, and J. A. Sheklier take the biograph to Hartford in connection with a good vaudeville co. for a run.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bollenger, manager): Attractions 21-28: Daniel C. Manning, Lida Manning, Edna May and Anna Worth. Business alone.

JACKSON, MICH.—Wonderland (W. W. McEwen, manager): One of the best bills of the season is presented week 21-28 by Ozar, A. P. Whitney, Bentham and Byrne, Teal and Baker, the Hennings Trio and new views on the vivipar. Business good.

TRENTON, N. J.—People's Theatre (John T. Moore, manager): The Blue Birds Burlesque co. 24-28 opened to fair business.

LAWRENCE, MASS.—New Theatre (C. A. Sweeney, manager): American Beauties Burlesquers gave fair performances to good business 17-19. Merry Maidens 21-28.

SCRANTON, PA.—Music Hall (A. A. Fennyvesy, manager): Dark 21-28. London Belles 24-28 to good business; co. fair. Flynn and Sheridan's Big Sensation 28-30. Robie's Knickerbockers 31-April 2.

TROY, N. Y.—Gaiety Theatre (James Hearna, manager): Barrett's Greater New York Burlesquers, with specialties by Eugene Pollard, Lovelace and Christopher, Daley and Leonard, Nolan and Mack, De Vaux, and De Camo. 21-28; fair houses. Rose Hill English Folly co. 28-April 2.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Robin Hood Burlesque co. opened 21 to 8 R. O. and gave a very creditable show. French Folly co. 28-April 2.

BROCKTON, MASS.—Park Theatre (Swift and Irwin, managers): Barrett's Burlesque and Specialty co. did a poor business 17-19. Their scenery was attached by Deputy Sheriff Porter, who succeeded in getting his money.

VAUDEVILLE PERFORMERS' DATES.

Aronson and Ashton—Drexel, Chicago, April 4-9.
Australian Duo—Palace, N. Y., March 28-April 2.
Allen, Phyllis—Palace, N. Y., March 28-April 2.
Abarna, The—Harlem Music Hall, N. Y., March 28-April 2.
Avalon, The—Koster and Bial's, N. Y., March 28-April 2.
Adams and Taylor—Grand, St. Catherine's, Ont., March 28-April 2.
Angela Sisters—Grand, Pittsburg, March 28-April 2.
Hopkins', St. Louis, 4-9.
Allena, The—Eckers, Syracuse, March 28-April 2.
Commodities, Auburn, N. Y., 4-9.
Aldrich, Charles T.—Keith's, N. Y., April 4-9.
Americus Comedy Four—Wonderland, Detroit, March 28-April 2.
Adelman and Lowe—Haymarket, Chicago, March 28-April 2.
Barretta, The—Grand, Pittsburg, March 28-April 2.
Bogert, Henry J.—Proctor's, N. Y., March 28-April 2.
Bicknell—Proctor's, N. Y., March 28-April 2.
Brilliant Quarter—Keith's, Boston, March 28-April 2.
Bennett, Johnstone—Keith's, Phila., March 28-April 2.
Brannigans, The—Keith's, Boston, March 28-April 2.
Barbe, Mlle.—Koster and Bial's, N. Y., March 14-April 2.
Bartho, Mlle.—Koster and Bial's, N. Y., March 14-April 2.
Boneshill, Bessie—Palace, N. Y., March 28-April 2.
Burkhardt, Lillian—Proctor's, N. Y., March 28-April 2.
Hyde and Behman's, Brooklyn, 4-9.
Bogert and O'Brien—Hopkins', St. Louis, March 27-April 2, Olympic, Chicago, 4-9.
Bennett, Laura—Hopkins', Chicago, March 28-April 2, Hopkins', St. Louis, 3-9.
Craig, Mabel—Wonderland, Rochester, March 28-April 2, Wonderland, Detroit, 4-9.
Cockley and Huested—Proctor's, N. Y., March 28-April 2.
Caron and Herbert—Keith's, Boston, March 28-April 2.
Claxton Family—Austin and Stone's, Boston, March 28-April 2.
Collins and Wills—Harlem Music Hall, N. Y., March 28-April 2.
Carter, Annie—Bijou, Washington, March 28-April 2.
Coulter, Frazer and Grace Thorn—Music Hall, Brooklyn, March 28-April 2.
Clifford and Huth—Poll's, New Haven, March 28-April 2.
Cobans, Four—Opera House, Chicago, March 28-April 2.
Cooke and Kingsley—Olympic, Chicago, March 28-April 2.
Charmion, Laveria—Koster and Bial's, N. Y.—in definite.
Collins and Collins—Palace, N. Y., March 28-April 2.
Cummings and Knight—Opera House, Chicago, March 28-April 2.
Diana—Shea's, Buffalo, March 21-April 9.
Dowling, J. J.—Keith's, N. Y., March 28-April 2.
Deavers, The—Harlem Music Hall, N. Y., March 28-April 2.
Deavers' Marionettes—Keith's, Boston, March 28-April 2.
Dorle and West—Howard, Boston, March 28-April 2.
Donovans, The—Keith's, Phila., March 28-April 2.
De Forest, Charles—Bijou, Washington, March 28-April 2.
Duncan, A. J.—Hyde and Behman's, Brooklyn, March 28-April 2.
Dunn, Professor—Opera House, Chicago, March 28-April 2.
De Mar, Ada—Olympic, Chicago, March 28-April 2.
Devaney and Allen—Haymarket, Chicago, March 28-April 2.
Downs, T. N.—Keith's, Phila., March 28-April 2.
Dockstader, Lew—Opera House, Chicago, March 28-April 2.
Deltoria, The—Harlem Music Hall, N. Y., March 28-April 2.
Dorenda and Breen—Wonderland, Toledo, March 28-April 2, Shea's, Buffalo, 4-9.
Damm Brothers—Keith's, Phila., March 28-April 2.
Emmonds, Emerson and Emmonds—Palace, N. Y., March 28-April 2.
Eckert and Rock—Wonderland, Detroit, March 28-April 2.
Elders and Norke—Palace, N. Y., March 28-April 2.
Eldridge, Prom—Keith's, N. Y., March 28-April 2, Lyceum, Buffalo, 4-9.
Eckert and Berg—Keith's, Boston, March 28-April 2.
Fish and Carroll—Palace, N. Y., March 28-April 2.
Favar and Sinclair—Keith's, N. Y., March 28-April 2.
Fortunio Brothers—Proctor's, N. Y., March 28-April 2.
Fausons, The—Proctor's, N. Y., March 28-April 2.
Fuller and Harrington—Pastor's, N. Y., March 28-April 2.
Fitzgibbon Brothers—Howard, Boston, March 28-April 2.
Farrell, Cliff—Austin and Stone's, Boston, March 28-April 2.
Farnum Brothers—Keith's, Phila., March 28-April 2.
Fredericks, Carrie—Bijou, Washington, March 28-April 2.
Fields and Stewart—Auditorium, Baltimore, March 28-April 2.
Ford and Francis—Opera House, Chicago, March 28-April 2.
Foy and Clark—Pastor's, N. Y., March 28-April 2.
Frederick and Allen—Haymarket, Chicago, March 28-April 2.
Glenrov, James Richmond—Wonderland, Rochester, March 28-April 2, Wonderland, Detroit, 4-9.
Gilbert, Bessie—Wonderland, Rochester, March 28-April 2.
Gies, Professor—Keith's, Boston, March 28-April 2.

Gallagher and Evans—Austin and Stone's, Boston, March 28-April 2.
Gies, The—Bijou, Washington, March 28-April 2.
Gardner, The—Music Hall, Brooklyn, March 28-April 2.
Garman, The—Music Hall, Brooklyn, March 28-April 2.
Gallardo—Music Hall, Brooklyn, March 28-April 2.
Gilmore, Alice—Olympic, Chicago, March 28-April 2.
Gardner, Charles A.—Haymarket, Chicago, March 28-April 2.
Gleason, The—Keith's, Phila., March 28-April 2.
Gully, Albert—Koster and Bial's, N. Y., April 4-9.
Gassman, Josephine—Palace, N. Y., March 28-April 2.
Genaro and Bailey—Hyde and Behman's, Brooklyn, March 28-April 2.
Giguere and Boyer—Keith's, N. Y., March 28-April 2.
Hale Sisters—Pastor's, N. Y., March 28-April 2.
Hill and Whitaker—Keith's, Boston, March 28-April 2.
Hayes, Tommy—Howard, Boston, March 28-April 2.
Howe, Wall and Walters—Keith's, Phila., March 28-April 2.
Heindel, Alex—Keith's, Phila., March 28-April 2.
Harty, John R.—Keith's, Phila., March 28-April 2.
Howley and Leslie—Bijou, Washington, March 28-April 2.
Heath, Marie—Bijou, Washington, March 28-April 2.
Hunt, Madeline—Haymarket, Chicago, March 28-April 2.
Heffron, Tom—Olympic, Chicago, March 28-April 2.
Haymarket, Chicago, 4-9.
Harrigan—Wonderland, Rochester, March 28-April 2.
Haily, Hodge and Hanly—Wonderland, Rochester, March 28-April 2.
Hagahara, Prince—Olympic, Chicago, March 28-April 2.
Jones and Walton—Pastor's, N. Y., March 28-April 2.
Jose Quintette—Orpheum, Los Angeles, March 28-April 2.
Jerome and Bell—Wonderland, Toledo, March 28-April 2.
Johnson and Dean—Proctor's, N. Y., March 28-April 2.
Kurtz, O. H.—Opera House, Chicago, March 28-April 2.
Kusell, Jules—Olympic, Chicago, March 28-April 2.
Keating and Goodwin—Opera House, Chicago, March 28-April 2.
Kilpatrick and Barber—Proctor's, N. Y., March 28-April 2.
Karno Trio—Hyde and Behman's, Brooklyn, March 28-April 2.
Kessler, Henry—Hyde and Behman's, Brooklyn, March 28-April 2.
Littlefield, C. W.—Keith's, N. Y., March 28-April 2.
Le Roy, The—Keith's, N. Y., March 28-April 2.
Le Blanc, Marie—Pastor's, N. Y., March 28-April 2.
Lorraine and Howell—Pastor's, N. Y., March 28-April 2.
L. Clair, John—Harlem Music Hall, N. Y., March 28-April 2.
Lester and Williams—Bijou, Washington, March 28-April 2.
Leonidas—Hyde and Behman's, Brooklyn, March 28-April 2.
Ladell and Alvers—Music Hall, Brooklyn, March 28-April 2.
La Gette, M.—Olympic, Chicago, March 28-April 2.
Lewis and Elliott—Keith's, Phila., March 28-April 2.
Lowell and Lowell—Wonderland, Detroit, March 28-April 2.
Langslow—Koster and Bial's, N. Y., March 21-April 2.
Leavitt and Nevello—Keith's, N. Y., March 28-April 2.
Lavender and Thompson—Harlem Music Hall, N. Y., March 28-April 2.
Lamont Family—Opera House, Chicago, March 28-April 2.
Letta and Minni—Keith's, Boston, March 28-April 2.
Latell, Edwin—Proctor's, N. Y., March 28-April 2.
Mitchell, Kattie—Poll's, New Haven, March 21-April 2.
Mohr, R. H.—Proctor's, N. Y., March 28-April 2.
Moore, Florence—Bijou, Washington, March 28-April 2.
Mapes, Professor—Keith's, Phila., March 21-April 2.
Morton and Bevello—Hyde and Behman's, Brooklyn, March 28-April 2.
McCarthy, John and Nellie—Pastor's, N. Y., March 28-April 2.
Merritt and Merritt—Austin and Stone's, Boston, March 28-April 2.
Hackey, Julie—Pastor's, N. Y., March 28-April 2.
Myers, Annie—Hopkins', St. Louis, March 27-April 2.
McCreight, Omaha, 28.
McIntyre, Maud—Haymarket, Chicago, March 28-April 2.
Marion and Pearl—Bijou, Scranton, Pa., March 28-April 2.
Bijou, Binghamton, April 1-2.
Magnolia, The—Palace, N. Y., March 28-April 2.
Musical Dais—Palace, N. Y., March 28-April 2.
Melrose Brothers—Keith's, N. Y., March 28-April 2.
Nason, John—Proctor's, N. Y., March 28-April 2.
Morris, Professor—Proctor's, N. Y., March 28-April 2.
McDonough Trio—Proctor's, N. Y., March 28-April 2.
Martine Brothers—Pastor's, N. Y., March 28-April 2.
Musical Dais—Palace, N. Y., March 28-April 2.
Merritt, Hal—Keith's, Boston, March 28-April 2.
Murray, Miss—Keith's, Boston, March 28-April 2.
Marvelle, Edward—Austin and Stone's, Boston, March 28-April 2.
Mardo—Austin and Stone's, Boston, March 28-April 2.
Musical Johnsons—Opera House, Chicago, March 28-April 2.
Mack, Professor—Opera House, Chicago, March 28-April 2.
Norman, Mary—Weber and Fields', N. Y., March 28-April 2.
Northern Troupe—Keith's, Boston, March 28-April 2.
Salon, John R.—Howard, Boston, March 28-April 2.
Nawna, The—Olympic, Chicago, March 28-April 2.
Orbanasy, Irma—Koster and Bial's, N. Y., March 7-14-April 2.
Olympia Quartette—Keith's, Phila., March 28-April 2.
Osbourn and Imhoff—Austin and Stone's, Boston, March 28-April 2.
O'Brien and Havel—Weber and Fields', N. Y., March 28-April 2.
O'Connell and Mack—Howard, Boston, March 28-April 2.
Owen and Semlin—Opera House, Chicago, March 28-April 2.
Paulmetti and Pico—Keith's, N. Y., March 28-April 2.
Powers and Theobald—Keith's, N. Y., March 28-April 2.
Patterson Brothers—Olympic, Providence, March 28-April 2.
Picchiani Sisters—Koster and Bial's, N. Y.—in definite.
Papina—Keith's, Boston, March 28-April 2.
Parkinson and Roth—Howard, Boston, March 28-April 2.
Passmore Sisters—Austin and Stone's, Boston, March 28-April 2.
Patchin Brothers—Austin and Stone's, Boston, March 28-April 2.
Pawest, M.—Haymarket, Chicago, March 28-April 2.
Quinn, Cameron and Farley—Keith's, N. Y., March 28-April 2.
Rice and Cohen—Keith's, N. Y., March 21-April 2.
Raymond, Maud—Harlem Music Hall, N. Y., March 28-April 2.
Rhorer and Vinton—Haymarket, Chicago, March 28-April 2.
Romello, Mlle.—Keith's, N. Y., March 28-April 2.
Rogers Brothers—Keith's, N. Y., March 28-April 2.
Ritchie—Koster and Bial's, N. Y., March 7-14-April 2.
Rudloff—Orpheum, Los Angeles, Cal., March 28-April 2.
Reps and Richards—Opera House, Chicago, March 28-April 2.
Royle, E. M. and Selma Fetter—Keith's, Boston, March 28-April 2.
Reagan, James—Proctor's, N. Y., March 28-April 2.
Robyna, Mr. and Mrs.—Pastor's, N. Y., March 28-April 2.
Ritchie, Adele—Koster and Bial's, N. Y., April 4-9.
Reed Brothers—Keith's, Boston, March 28-April 2.
Ricketts, The—Keith's, Phila., March 28-April 2.
Riley and Hughes—Bijou, Washington, March 28-April 2.
Rae and Bendetto—Music Hall, Brooklyn, March 28-April 2.
Rooney, Katie—Olympic, Chicago, March 28-April 2.
Raymond and Kirkham—Olympic, Chicago, March 28-April 2.
Silvers, The—Olympic, Chicago, March 28-April 2.
Solaret—Palace, N. Y., March 28-April 2.
Silmans—Hyde and Behman's, Brooklyn, March 28-April 2.
Sabel, Josephine—Orpheum, Los Angeles, March 28-April 2.
Smith and Campbell—Pastor's, N. Y., March 28-April 2.
Stine and Evans—Haymarket, Chicago, March 28-April 2.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Great Benefit for Nellie Farren—Contention About the White Heather—Notes.

(Special Correspondence of The Mirror.)

LONDON, March 19.

Theatrical London has had two or three sensations during the last few days. Sensation No. 1 is what the late lamented Hamlet would call the "sudden and most strange return" of



ARTHUR ROBERTS.

Clement Scott to what that astute theatrical manager might call "the scene of his former triumphs"—meaning in this connection the *Daily Telegraph*. For you will remember that a couple of months or so ago the said "Clemmy"—as many here call him—brought fury down upon him by reason of certain unguarded and mostly foolish utterances the which he let fall to a more than usually astute interviewer connected with a semi-religious weekly named *Great Thoughts*. Scott, as I then explained to you, being of a somewhat emotional turn of mind, and also being in what we call a "run down" condition when that astute interviewer caught him, proceeded to run down the stage and all its works certainly much more than he otherwise would have done. Although (alas!) the stage, like every other profession and calling in each hemisphere, has its pitfalls and its snares, its temptations as well as its trials, and though the theatrical profession, being recruited from members of the more human race, has its black, or at least speckled, sheep, as well as its white ditto, yet that critic Clement was certainly betrayed into extremes there in, as the Savoyard Gilbert would say, "no probable possible shadow of doubt—no possible doubt whatever."

At the same time it was rather disturbing to see certain actors and managers, not to mention our many modern British hybrids, the actor-managers, who had up to a moment or two before belabored the said Scott, while it suited their purpose, now seeking to mend him asunder. Yea, even though he had in divers ways rendered them signal service by his enthusiastic if somewhat ebullient praise of their performance or policy.

The said Scott has not only returned to his D. T. post as chief critic and writer of the weekly *Drama of the Day*, but has also been, I find, preparing for those whom it may concern what the cultured but often contemptible King James, erewhile of the English throne, would call a counterblast. Also simultaneously with the re-entry of Scott, lo! there have appeared sundry articles on attempts to gag criticism, one in *Vanity Fair* being especially severe upon the alleged attempts by the Actors' Association and other professional combines to get Scott dismissed from the *Telegraph*. At the moment of writing there is a lull in this matter, but you may take it from me that a big storm is not far off.

Sensation No. 2 was the huge benefit matinee given at Drury Lane Theatre on Friday to Nellie Farren, long our best and brightest "principal boy," and still without a real successor. Poor Nellie, who was the idol of the playgoer who sought for real amusement rather than subtlety, has not only for some few years been stricken down by a nervous affection, paralyzing her lower limbs, but also the poor girl lost all her savings in her unfortunate speculation with a Tribby burlesque at the ill-fated Opera Comique. Whereupon Nellie's latest manager, George Edwardes, issued a manifesto and presently a large number of titled, artistic, financial, journalistic, political, legal, and other big wigs formed themselves into a committee, and after many meetings there was issued an entertainment which has probably never been equaled either for vastness or variety, or for the earnestness and unselfishness displayed by every one of the hundreds concerned both before and behind the curtain.

Old Drury was chosen for this event rather than Our Nellie's own home, the Gaiety, with which she had been connected since it opened at the end of 1868, because the first named house would hold at ordinary prices nearly three times the money. In this case, of course, fancy prices were asked, such as 25 guineas for a box, £10 for stalls, £5 for circles, and 1 guinea for the pit. Also, of course, every available seat was speedily snapped up, one or two sending £100 for a box, £50 for a stall, and so on. Miss Farren's old Gaiety comrade, John L. Toole, himself, alas! almost as incapacitated, sent £20 for a gallery seat. Out of regard to Nellie's old worshippers, the "gallery boys," all, of course, of limited means, most of the gallery seats were issued at half a crown. Moreover, souvenirs, programmes, etc., purveyed by all the leading and other actresses for whom there was no room in the mammoth entertainment, realized a good round sum. The total amount, less expenses, which were very slight, reached £6,000, and this was invested so as to bring the poor lady some £400 a year. After her death a large amount of the principal will be devoted to the Actors' Benevolent Fund and to the formation

of a Nellie Farren cot in some children's hospital.

There is no need to enter into details concerning the entertainment, in order to see which thousands sat up outside the theatre the whole of the previous night and right on to the opening of certain doors at 10.15 a.m., from which hour until the curtain rose at 12.15. Ivan Caryll, of the Gaiety, husband of Geraldine Ulmar (still, alas! too crippled to act), Alfred Plumpton, of the Palace, and other metropolitan maestri, brought along the members of their respective bands to while away the time withal! Of the said entertainment it is enough to say that every available leading player, such as Sir Henry Irving, Ellen Terry, the Treas, Alexander and company, the whole strength of the Drury Lane drama and pantomime company, Charles Wyndham, Mr. and Mrs. Fred Terry (Julia Neilson), Arthur Roberts, Mr. and Mrs. Cyril Maude (Winifred Emery), Edward Terry, all of George Edwardes' Gaiety and Circus Gaiety companies, Sir Squire and Lady Bancroft, and so on and so forth, gave their services in important selections and plays, some either expressly written or expressly studied for this eventful occasion. In addition to all this, some scores of important players walked on and off or joined in the spells and rallies of a specially prepared harlequinade, led by Arthur Roberts as Policeman and with sundry other eminent drolls and even tragic players in the other roles.

But the thing to be chronicled—and a thing never to be forgotten by those who either saw it from the front or joined in it, as I did, on the stage—was the reception given at the end of this long, long performance to the beneficiary, who, although Edward Terry, Lady Bancroft, and Wyndham had to raise her now and again, looked as cheery faced and as bright-eyed as she had ever looked in all the years I have had the pleasure of knowing her. Another, and one of the cleverest of her old Gaiety burlesque comrades, the now more serious actor, Edward Terry, delivered to her, in most emphatic and beautiful manner, a finely written poetical address by Henry Hamilton, who has for some years past been porticeps criminis in the concoction of Drury Lane dramas. This address, full of gentle remembrances, brought tears to the eyes of large numbers of the hundreds of brother and sister artists and other personal friends and old admirers who were packed in rows upon rows of rostrums that reached from the stage up to nearly the sky borders. The ringing cheers from stage and auditorium, the affectionate greetings of Our Nellie by those on the stage, the picturesqueness of the whole thing, and above all, the thorough sincerity and single-heartedness displayed by every one from star to super, made up an event which those of us who were able to be partakers therein will never forget while memory holds its seat in our respective more or less distracted globes.

The third sensation of the week came yesterday, and was also not altogether unconnected with Drury Lane. In other words, a long threatened law battle, lately believed to have been amicably settled, suddenly bobbed up in our royal courts of justice. It was a case wherein Lady Harris, widow of the late Sir Augustus Harris, and the executors under his will, claimed that the latest Drury Lane drama, *The White Heather*, to wit, announced since last Autumn as the work of Cecil Raleigh and the hereinbefore-mentioned Henry Hamilton, had really been partly written by the late Sir Augustus, whose name was, you may remember, always associated with this form of Druridom drama, which he certainly helped to invent, if he was not exactly what some might call a writist. This claim of the executors has been largely talked of for some months, and the defendants have as largely denied the more or less soft impeachment and have indignantly pooh-poohed all claim for a share of the fee-spoil. Nay, there was talk of fighting it to the death, or even further. But lo! yesterday when the case was resumed after stiff combat on Thursday, matters soon collapsed—a juror was withdrawn by consent, and these very defendants who had assumed such airs of injured innocence consented to pay the plaintiff ten per cent. of the author's fees, each side paying its own costs. When words fall one it is, I find, always a safe plan to fall back on the words of another collaborator, namely, the Warwickshire deer-stealer, who is said to have collaborated with Bacon. Therefore in his (or in B's) words I merely remark: "O, day and night! But this is wondrous strange!"

And now the next big law case we are eagerly awaiting is W. S. Gilbert's action against the *Era* for having called him a kind of a sort of an economizer of the truth for saying that we have on our stage no actor from Irving, Tree, Willard Wyndham, Alexander and Co. downward who can properly speak a thirty-line speech. I learn that most of these and other actors are going into the box presumably to give the judge a taste of their elocutionary ability.

Since I last had the honor of mailing to you, there has been only one important new production in London until the Monday of the present week. The previous one new production was *The King's Sweetheart*, or *Regina*, B. A., a comic opera, written by Arthur Sturges, erst a playwrighting apprentice of poor Gus Harris and part author of several of his pantomimes, and composed by James M. Glover, who is Old Drury's resident musical director. *The King's Sweetheart*, or, etc., originally tried in the provinces with its name reversed, made its London debut at the Metropole, in the southeast corner of the Metropole, and a hugely populated corner, too. This new opera sets forth on something of old Savoy lines the escapades of a certain young king, who is in league with the leader of a non-laboring "labor" party, and who by the trick of the middle aged mistress of a college is trapped into marriage with that virago when he really loves the college's head scholar, Regina, B. A. This king is a character that would have delighted the late Fred Leslie, and as far as regards your side, it points to a singing comedian of the Dixey stamp. The labor leader is a fine low comedy part—indeed, all the parts afford ample scope for acting and singing. The opera was a pronounced success, which only served it right, seeing that it is a merry as well as a melodious work.

The only new play of this week has also been at a suburban theatre—namely, *The Shakespeare*, Clapham, whereby the way E. H. Vandercelt, whom you know, will essay the character of Hamlet, on the author's birthday. The new play in question is by a rising young dramatist named Fenton Mackay, and it is a farcical comedy entitled *J. P.*, which in these islands stands for Justice of the Peace. (Mem.—the aforesaid Gilbert is a J. P., but no matter.) *The J. P.* in this play is a somewhat shrewd but much perplexed person, who is very prim when under his own domestic roof, but is rather given to razzle-dazzle when away therefrom. Therefore, thanks to this double method of existence and to getting mixed up as to certain matrimonial arrangements, the quaint little J. P. had many a bad quartet of an hour and is metaphorically plunged into considerable hot water before the tag is reached. It is one of

the best laughter creating works we have had for some time, and if a play be amusing, what matter if it be somewhat conventional, as this undoubtedly is, in spots? It is admirably acted, especially by Lionel Rignold as the J. P., and by Florence Lloyd as a dashing boy. Owing doubtless to the Farren fever, which has raged this week, one usually very sane critic described this lady as "Nellie Farren." But this may, of course, be excused under the circumstances.

Among American citizens just now being made welcome on this side is your Sidney Rosenfeld, the dramatist, who is located at the Hotel Cecil. Mrs. Potter and Kyrle Bellow, who finished their season at the Adelphi on Thursday, start touring, under Charles J. Abud, at Glasgow on Monday. Congratulations continue to be showered on your belle Americaine, Sadie Jerome, who was the other day married in Manchester to one Hersberg, of Johannesburg. Madge Ellis, just returned from your city and in fine form, has successfully reappeared at our big Canterbury and Paragon variety theatres. R. G. Knowles writes me that he is doing big things with a little company of his own around Ireland. Billy and Willie Farrell, coon cake walkers, have just made a very successful London debut at our Alhambra. E. C. Matthews, described as from America, has just achieved a striking success at our Elephant and Castle as Conn in *The Shanghai*. T. E. Murray, I learn, about to tour around our provinces in a new farcical comedy, written by Mark Melford, and entitled *Humbug*, which is the title of a play by F. C. Burnand, editor of *Punch*. Burnand, by the way, is I am sorry to say, very ill.

Herewith is the latest photo of London's most popular droll, Arthur Roberts, who may be described as a combination of your Francis Wilson and Nat Goodwin. Roberts, who is still scoring heavily in Dandy Dan, the Lifeguard, is now meditating an irreverent travesty of *Much Ado About Nothing*.

Beerbohm Tree has arranged to keep on his Shakespearean revival, *Julius Caesar*, at Her Majesty's until further notice. I may inform you, however, that Tree, although he has as yet neither said nor written anything on the subject, has up his sleeve a new adaptation, by Sydney Grundy, of Dumas' world famed romance, *The Three Musketeers*. If this should come out soon it will, I should think, rather perplex Tree's Brutus—namely, Lewis Waller, who has had a fresh dramatization of this story by him for the last year or two.

The impending arrival of *The Heart of Mary*, land, at the Adelphi, is already rousing interest in more senses than one. Already there are several claimants in the field to the big bell scene which forms the chief situation in that play. The latest claimant in this connection is one Charles Darrell, who used it a few years ago in a drama called *The Defender of the Faith*. For my part I left, I do, at all these claimants, including even your David Belasco. For I remember that some forty years ago one of our most popular humorists of that time—namely, Albert Smith—wrote and produced a drama containing this very situation. I forget for the moment the name of the play, nor have I time at the moment of mailing to dig it out of my store.

THE STAGE IN PARIS.

Reichenberg's Benefit—The Geisha Gallicized—Other New Plays.

(Special Correspondence of The Mirror.)

PARIS, March 10.

Our petite doyenne, Mlle. Reichenberg, had her farewell benefit last Monday and a rousing send-off was given her. Flowers in abundance everywhere—in the foyer, the boxes, and on the stage—were testimony to the popularity in which Reichenberg is held. The receipts were the largest on record for any benefit at the Français. They amounted to about 45,000 francs (\$9,000). Coquelin's benefit, in 1896, netted only 37,000 francs, and that of Got, in 1895, 36,000 francs. The large attendance is attributable both to Mlle. Reichenberg's great personal popularity, and also to the fact that Duse appeared at the performance. The great Italian actress, with her company, came by special train from Italy to take part. She was seen in the fifth act of *Adrienne Lecouvreur*, and again showed how marvelous and surpassing is her genius. Storms of applause greeted her at the close of the act, and again and again was she recalled. President Faure, who occupied the Presidential box, sent for Duse and personally praised her work. This is but a foretaste of the reception that will be given her during her coming engagement in Paris. The rest of the programme consisted of an act each from *Les Romanesques* and *L'Ecole des Femmes* and a scene from *L'Ami Fritz*. Altogether, the benefit was one of the most brilliant ever seen here.

The next evening (Tuesday) the Gallicized version of *The Geisha* went on at the *Athenée Comique*. Charles Clairville and Jacques Lemaire have adapted Owen Hall's operetta into French, and have performed their task well. Indeed, I think that the poetic charm of *The Geisha* is enhanced by the translation. Sidney Jones' tuneful score seems to be very popular here, but the argument of the operetta has been condemned by some of our critics as immoral. This is laughable in view of some of the *risqué* forces of French authorship that pass unquestioned, but may be explained by the fact that *The Geisha* is of English birth, and it would never do for a Frenchman to praise unreservedly anything British.

The part of O Mimosa San (called Mimosa here) was played charmingly by Jeanne Petit. Mlle. Petit spent some time in London studying Marie Tempest's work, and shows herself an apt pupil, having nearly all of Miss Tempest's dainty, Dresden china airs, besides a clear voice of a pleasant quality. Miriam Manuel had the part of Molly Seasmore—she is called Nelly in this version—and, though not the equal of Violet Lloyd, she was withal natural and girlish and deserves lots of praise. Guyon, who appeared as Mac-Chou-Li (Wun-Hi) was very amusing, and the other roles were in capable hands. The choruses were as pretty as their costumes, which is high praise, and the scenery delighted the gaze. Altogether the production was extremely commendable, and it is to be hoped that success will be its reward.

The Odéon has given us *Juan de Manrara*, Edmond Harancourt's play. It is in four acts and five scenes, and in verse. In literary quality it is high, in story it is particularly broad and not specially interesting. In one of the acts there is a sort of Bacchanalian feast given by the hero, who is encompassed by beautiful girls and has the *dance du ventre* as a relish between courses. Apart from this scene there is no gaiety or lightness in the play, which concludes with Don Juan renouncing the world, the flesh, and the devil, and becoming a monk, in order to atone for his misdeeds. Philippe Gamier and Madame Segond Weber have the leading parts in the play, and perform them creditably. The run of *Don Juan de Manrara* will probably be short.

Good plays are always burlesqued; ergo, it is time for a burlesque of *Cyrano de Bergerac*, and

we have one. It is being given at the Eldorado, a café concert, under the title of *Cyrano de Bergerac*. The scenes in Edmond Rostand's play are parodied cleverly, and the audiences are pleased mightily. At another concert hall there is a burlesque on Henri Lavedan's *Le Nouveau Jeu*, called *Nouveau Vieux Jeu*. Gardel Hervé and Eugene Hero are its authors, and their work rivals its model in wittiness.

The Gymnase has in reserve, pending the fate of *Le Mariage Bourgeois*, *L'Aimée*, a four-act play by Jules Lemaitre.

A revival of *Decoré* is to follow *Pamela* at the Vaudeville.

Otero has returned to the Folies-Bergère, and is renewing her old triumph.

Lack of time compels me to defer a notice of Bisson's latest, *Le Controleur des Wagon-Lits*, until the next letter.

T. S. R.

CRESTON CLARKE'S SPRING TOUR.

Creston Clarke has signed contracts for a Spring season of four weeks. He will appear one week at the People's, in this city; two weeks at the Park, in Philadelphia, and one week at the Columbia, in Boston. It is probable that two additional weeks will be filled afterward in New England territory. Mr. Clarke will present his romantic play, *The Last of His Race*. During the later portion of his tour he has filed a number of return dates most successfully.

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IN OTHER CITIES.

SAN FRANCISCO.

With an excellent co. and a play, The Mysterious Mr. Bugle, that certainly of first-class construction and full of good humor, business at the Baldwin Theatre 14-19 has hardly been all that could be desired, although it has not been all that could be desired. Always follows in all affairs of life, theatrical or otherwise, and the really phenomenal business done by The Bostonians may account for the let up in the case of The Mysterious Mr. Bugle. Of course a certain allowance must also be made for the claims of Lent. The ever popular Joseph Holland plays the leading role capably and makes every point that Mrs. Ryley has provided for him tell. His scenes with Gretchen Lyons are all most amusing. Miss Lyons is a charming Betty and made just as much of the part as there is in it. Winona Shannon is attractive and natural as Sister Julia. Lucine Henderson's position in the play is somewhat indefinite, and that has militated against the success of her part. The farce is nightly preceded by a one act play by Thayne Smith, entitled Old Chums, in which Charles Collins and Edgar Norton have about all they can do to interest the audience, although they interpret the little sketch well.

The Alcazar has been doing a very good business 14-21 with The District Attorney. The play has been played here before. It permits of strong action, and no point was lost or weakened through the inefficiency of any performance at the Alcazar. Wright Huntington in the title role sunk his own personality in the part and gave a strong identity to the character. W. H. Pascoe, the self-convicted clerk who stains his name with the charge of felony in order to share in the pecuniary rewards, is entitled to praise for his earnestness and the consistent art of his interpretation. Two good character bits are performed by Charles Bryant as Daniel McGrath and Frank Cooley as Williams, and all the minor roles are well handled. As Grace Brainerd, Gertrude Foster has opportunity for excellent work, of which she avails herself with great credit. Verne Castro as Helen Knight in the third act gives evidence of much ability, and Florida Kingsley makes the most of a comparatively unimportant role, that of Madge Brainerd. Taking it all in all, this is one of the best performances which this talented stock co. has given. Uncle Dudley, or the Girl Up to Date 21.

At the Columbia Primrose and West's Minstrels are finishing the second and last week of an engagement which has proved to be eminently successful. This is the best town of its size for a minstrel show in America, as may be evidenced by the fact that a stock co. at the Standard years ago, with Charlie Reed, Billy Emerson, Carroll Johnson and others, played continuously for more than a year to houses that were remarkable. True, there is not much in the new minstrel shows, with their brass band, brilliant uniforms and terraced platforms, to recall the old times at the Standard, with their single circle of black-faced comedians, who used to chat with the audience with the familiarity of old friends. Primrose and West, with their co., seem always certain of a good business here, and the present occasion has been no exception to the general rule.

At the Tivoli The Gelsa has played to a good third week's business 14-19, and, although still very popular, will be withdrawn 20, when The Widow O'Brien will take its place. This farce comedy has heretofore proven a money-making venture and the management feel sure that it will renew its former success. The Bohemian Girl will soon be revived at this house, after which Simbad the Sailor will be put on as an Easter attraction.

The English Rose has proven a strong attraction at Morosco's 14-20 and the various members of the co. are well cast. Owing to the illness of Harry Mainhall the leading juvenile role was assumed by Leslie Morosco, and he had opportunity to display his versatility. Mortimer Snow as Father O'Malley, George Nichols as the Knight of Balveney, Landers Stevens as Captain McDonnell, and Maurice Stewart as Sergeant O'Reilly are entitled to special mention for their good work. Fred Butler has a good character bit as Randall O'Mara. Lorena Atwood assumed the title role, and Maud Edna Hall as Bridget O'Mara, Queen Purcell, and Julia Blane all do credit to the company.

The California Theatre was reopened 13 with Town Topics and good houses have been the rule nightly. John W. World, William Keller, and W. H. Mack are interesting comedians and their impersonations of their respective roles, together with specialties introduced, proved amusing. Of the ladies Marie Louise played the most to the amusement of the audience. Given a play in which his unquestioned talent and art may have full play and Roland Reed is delightful, and in the present production his unctuous methods, breezy manner, funny tricks of voice and facile expression, and remarkably humorous way of reading his lines, combined to make his performance a genuine treat. Leader Rush has not been seen to better advantage in anything she has done here than in this play. She has a funny personality which brightens the stage she ornaments. Her daughter, Maud White, will be quite like her. This young lady played her part brightly and well. Owen Westford's degenerate English lord was remarkably well played. It was a capital character study. Charles S. Abbe was a lifelike juvenile, and Sheridan Tupper did a neat character bit. A Man of Ideas, presented the last two nights of the engagement, was a bit slow and at times dreary, compared with its predecessor.

Carrie Roma, who has returned from the East, will shortly appear at the Tivoli, so rumor says. Bernice Holmes, who has had great success with the Castle Square Opera co., may return to the Tivoli for the Summer, to appear in grand opera with Katherine Fleming Hinrich and Mary Smith.

W. W. KAUFMAN

DENVER.

Probably the best amusement vehicle in which Roland Reed has yet appeared before a Denver audience is The Wrong Mr. Wright, in which Mr. Reed and his clever co. scored substantial hits at the Tabor 12-19. The Wrong Mr. Wright is a comedy replete with humorous complications, witty dialogue and laughter provoking situations. George H. Broadhurst has won out in great shape with us by his Wrong Mr. Wright and we shall welcome more plays from his facile pen. Given a play in which his unquestioned talent and art may have full play and Roland Reed is delightful, and in the present production his unctuous methods, breezy manner, funny tricks of voice and facile expression, and remarkably humorous way of reading his lines, combined to make his performance a genuine treat. Leader Rush has not been seen to better advantage in anything she has done here than in this play. She has a funny personality which brightens the stage she ornaments. Her daughter, Maud White, will be quite like her. This young lady played her part brightly and well. Owen Westford's degenerate English lord was remarkably well played. It was a capital character study. Charles S. Abbe was a lifelike juvenile, and Sheridan Tupper did a neat character bit. A Man of Ideas, presented the last two nights of the engagement, was a bit slow and at times dreary, compared with its predecessor.

The Bostonians come to the Tabor week commencing 20. So great was the demand for seats on the opening day of the seat sale that by night \$4.00 worth of tickets had been sold, and from present indications people will be turned away each night of the engagement.

The biggest business ever done at the Lyceum Theatre is that by A Boy Wanted, which has been turning people away nightly 13-19. A Boy Wanted is a rattling good farce-comedy and never to introduce some good specialty people, including Louis Martinetti, John Birch, W. H. Murphy, Lillie Sutherland, Gilbert Learock, Lizzie Melrose, and Adelaide St. Clair. The performance was given with a dash and vim that pleased the large audiences immensely. Manager Haskell, of the Lyceum Theatre, is to be congratulated upon the success that is attending his management. Notwithstanding that he took the theatre at the far end of the season, Mr. Haskell has kept it well booked. Mr. Haskell informs me that he controls a Colorado and Utah circuit of popular-price houses, commencing at Denver and ending at Salt Lake, and embracing fifteen theatres, and besides this he has complete arrangements where his circuit is worked in conjunction with the Crawford circuit in the East and the Corday circuit in the West, thus giving an unbroken chain of popular-priced theatres from Kansas City to the Pacific Coast.

The Orpheum presented The Molly Maguires 13, but as the play did not prove all they wished the management wisely decided to withdraw it and substitute repertoire for the remainder of the week, and accordingly presented My Wife's First Husband and Rip Van Winkle to good business. The house continues to enjoy a growing popularity. The most important announcement in amusement circles this week was the securing by R. L. Giffen of a lease of Manhattan Beach, which under his

direction in past seasons was such an artistic and financial success. Mr. Giffen will have sole and absolute control of the Beach this Summer, and, as he is well backed financially, I predict great things for the Beach. A number of improvements will be made in and about the grounds and theatre, and in the theatre a stock co. to be composed almost entirely of old Denver favorites, and playing up-to-date royalty plays, will soon restore to Manhattan its old-time prestige.

A huge and an excellent performance of Maudie Mavourneen, given by the pupils of the Margaret Fealy School of Acting, for the benefit of St. Patrick's Church. The feature was Maudie Fealy's Kathleen, which was charmingly played. Miss Fealy is a girl with phenomenal promise. She is absolutely unaffected, and withal is sweet and winsome, and has a musical voice and graceful stage presence. She is not yet sixteen years of age, and she certainly has a brilliant future in store for her. F. E. CARSTARKER.

LOUISVILLE.

Macaulay's will be dark until 24, when A Trip to Chinatown will play its annual visit. Cuba's Vow, the offering at the Avenue 20-26, proved a successful attraction, affording abundant opportunity for vent of the patriotic feeling of the large audiences that it attracted. The drama was mounted beautifully and played well by a large and capable co. John Griffith in Faust 27-April 2.

One of the best week's entertainments yet offered by the Meffert Stock co. at the Temple was Ferncliff, 21-23. Edmund Day appeared to better advantage as Dad Hewins than in any part he has performed during the season. Oscar Eagle and W. H. Blackmore were well placed as the brothers, while the other members of the co., especially little Stella Cusaden, acquitted themselves creditably in the parts allotted to them.

Coming attractions announced at the Auditorium are Margaret Mather in Cymbeline April 13 and Sousa's Band in the spectacle The Trooping of the Colors April 22.

Julian Munoz, the popular young Louisville musician, who recently was given a benefit, died suddenly 21.

Edmund Plohm, treasurer of Macaulay's, took advantage of the absence of an attraction at that house to make a flying visit to Chicago 21-23.

It is announced that the success of the Meffert Stock co. at the Temple has been so marked that it will extend its season until May.

Manager Macaulay states that during the Summer he will again give the reproduction of the games participated in by the Louisville Baseball Club when absent, through the automatic figures. A similar venture was quite successful last year.

The dates of the annual Elks' minstrel entertainment, to be given by the local lodge for the cause of charity, are announced as April 18-20. A number of prominent local people will appear and a first-class programme will be offered.

A cyclorama of the battle of Gettysburg has been opened here successfully.

Osborne McConathy, a local musician, will aid Kirby Pardee, Sousa's representative, in drilling the chorus for The Trooping of the Colors. James B. Camp was instrumental in bringing this attraction to Louisville. Mr. Camp is endeavoring to arrange for a Summer season with a stock co. of the same excellence as the Bond co. of last year, and the performances will be given at the Auditorium in the event the comic opera project falls through.

Charles Rudolph Arthur, who was to reopen the Bijou Theatre as a family vaudeville place, disappeared from town last week. He had signed a lease, engaged a co., and was making some slight alterations in the theatre when he suddenly decamped, leaving a number of disconsolate creditors. To all thinking observers of things theatrical in Louisville the opening of the Bijou would have been a mistake, as there is every indication that it would have been a losing venture.

CHARLES D. CLARKE.

MILWAUKEE.

The Damrosch-Ellis Opera co. presented Siegfried at the Pabst Theatre 20 before a large and appreciative audience. The opera was immensely enjoyed by those present, and though some disappointment was expressed because Madame Nordica did not appear, much satisfaction was bestowed upon the very worthy and conscientious work of Madame Gadsdi in the role of Brunhilde. The stock co. will perform a German version of Much Ado About Nothing 23.

The Curse of Gold opened a week's engagement at the Bijou 20 to a big house. It seems inconceivable that the piece could ever be so successful for a decade in very poor taste with subjects that are at least entitled to dignity and respect. The situations are overdrawn, the arguments unreasonable, and as a play it is uninteresting. The fine acting of Alexander Kearney in the leading role was a redeeming feature of the performance, as was also the clever and sprightly work of Doré Davidson. The support was evenly balanced, the scenery elaborate and effective, and the audience appeared more or less pleased. Gayest Manhattan 27-April 2.

The Baggetto Italian Grand Opera co. (formerly the Del Conte) opened for a week at the Davidson 20. The repertoire comprised Lucia di Lammermoor, Masked Ball, Cavalleria, Pagliacci, Manon Lescaut, La Bohème, and Faust. The organization contains some fine artists, the support is adequate, and the chorus and orchestra are kept well in hand under the direction of Pietro Volini. The leading parts are sung by Linda Montanari, Cleopatra Vicini, Luigi Francesconi, Riccardo Girardi, G. Sciolari, and Giuseppe Agostini, all of whom possess excellent voices. The stage settings were good, the costumes correct, and, though the attendance has been small, marked appreciation and satisfaction have been shown. Fanny Davenport April 4-7.

Arthur Weid, musical and dramatic critic for the Milwaukee Journal, delivered a highly interesting and instructive lecture upon Siegfried in the Athenaeum 19 before a large and cultured audience.

At the close of the present season extensive alterations will be commenced at the Bijou. The interior of the house will be entirely remodelled, the present seating arrangement replaced by a new design and various other beneficial improvements made in the front of the house.

Lycour dark.

C. L. N. NORRIS.

MINNEAPOLIS.

At the Metropolitan Theatre the Boston Lyric co. opened a brief engagement 17 in The Bohemian Girl to a large house. The opera was put on in a decidedly creditable manner, the work of Miss Norwood as Arline, Miss Ladd as the Queen, Mr. McQueen as Thaddeus, Mr. Murray as Count Arcton, and Mr. Clark as Devilboof, being especially praiseworthy. Dodge's Trip to New York was presented by the Henshaw Ten Broeck co. 20-23 to fair business. John E. Henshaw, as usual, made an emphatic hit. Ben F. Grinnell, George Mack, May Ten Broeck, and Blanche Ward contributed taking specialties. Clay Clement in The New Dominion 21.

At the Bijou Opera House Ole Olson opened a week's engagement 21 to excellent business, and scored heavily. Ben Hendricks proved decidedly effective in the title role. St. George Hussey, as Mrs. O'Flannigan, brought down the house. Belle Francis appeared to marked advantage, and Florence Williams was a factor. John Lawson and his bicycle proved a taking feature. Hogan's Alley 27-April 2.

Clara Louise Thompson, an ex-professional, who broke her knee-cap some time ago by a fall on an icy pavement, was tendered a benefit at the Lyceum Theatre 25. The programme, which was of rare excellence, was participated in by a number of well-known local entertainers.

The Nebraska lumbermen, to the number of 150, attended the performance of Dodge's Trip to New York, at the Metropolitan, in a body 21.

The regular season at the Metropolitan Theatre will close early in May, and will be followed by a Summer season of standard plays to be presented by the Niell Stock co.

COLUMBUS.

At the Southern Pugno and Gerardy entertained a fair-sized house 21. Richard Mansfield played to capacity 23, presenting The Devil's Disciple in an excellent manner. Owing to the floods the co. did not arrive until late, the curtain not going up until 9.15. The immense house waited patiently and were

well repaid by witnessing a special performance. Walker Whiteside 21-23. The Sign of the Cross 20-23. The Bostonians April 4. Julia Marlowe 5, 6. My Friend from India 7, 9.

At the Grand, Little Lord Fauntleroy was given in an excellent manner 21-23. Anne Blanche in the title role was charming. Eugene Ormonde, Ben H. Graham, and Robert Rogers were good in their respective parts. Grace Atwell was 27-30. A creditable performance to good business 17-19. Mr. and Mrs. Grandin are drawing good houses 21-23 in The Secret Enemy. Though of the usual melodramatic type it seemed to please. The White Slave 24-26. Cooon Hollow 28-30. J. R. DAVIS.

ST. PAUL.

The Dazzler was presented at the Metropolitan Opera House 17-19 to a fair attendance and appreciative audiences. The plot of the farce serves to introduce some clever specialties and a number of pretty girls in tasty and novel costumes. Ida Marie Rogers is bright and chic in the part and is a pleasing vocalist. Will West is decidedly comical and scored a hit. A feature was the novel musical specialties of Howard Boulden and Martin Griffin, which were heartily applauded. Agnes Evans, May Fisk, Lizzie Sanger, Eva Leslie and rest of the co. made the most of their parts acceptably. Henshaw and Ten Broeck 24-26. Clay Clement 27-30. Gilmore and Leonard and a very clever co. presented Hogan's Alley at the New Grand Opera House 20-23 to full houses. The stars are droll and funny; they kept the audience in a continual laughter. The Le Page Sisters won repeated encores. Eddie O'Dell, an acrobatic tramp, does some very clever work. Marie King's dancing specialty was greatly applauded. Ed Thompson and George Bunnell agreed in their specialty. W. J. Hagan sang several ballads in good voice. Tony Murphy's character dancing was a feature. The Curse of Gold co. 27-April 2.

The last of the Winter series of Selbert concerts was given at the Metropolitan 20. A large and appreciative audience greatly enjoyed the excellent programme.

Lieutenant Robert E. Peary lectured at Conover Hall 21 to a good audience.

Franklin W. Lee, a prominent journalist, who has been identified with the leading newspapers in St. Paul for many years, died after a short illness 17, at Rush City. Mr. Lee was a bright and clever writer and had written several plays.

A number of members of the stranded Miss Philadelphia co. passed through St. Paul 21 on their way to New York. Manager Scott, of the Metropolitan, and Manager Hays, of the Grand, helped them in a substantial way to reach Chicago.

GEORGE H. COLGRAVE.

NEW ORLEANS.

Nat C. Goodwin, on his annual visit to our city, appeared at the Grand Opera House 20-23 in his repertoire. Mr. Goodwin is always supported by an adequate co., and every play presented must be considered as a first-class comedy production.

Maxine Elliott is his principal support, and the personnel of the rest of the co. has changed in nowise since last year. An American Citizen, A Gilded Fool, and The Rivals were the plays presented during the engagement, and large audiences greeted the eminent actor with every performance. Verisopoe 27. A Night Off April 3. Jules Gran Opera co. will open 11 for a season of Summer opera.

George W. Monroe in A Happy Little Home has been playing to good business. The play seems to have caught on and is clever in many respects. The Girl from Paris 27.

The innovation of continuous performances was inaugurated here by Walter S. Baldwin, of the Baldwin-Melville co. 21, when his co. opened an engagement of four weeks, appearing at the popular houses of 10, 15, 20 and 30 cents. All the Comforts of Home and Bulls and Bears were the bills offered for the first week, and the vaudeville attractions seen during the intermissions were of a high order. Troja and Peter Baker were the principal vaudeville artists seen.

Everything looks bright for a season of French opera, beginning on October 1. October 1. F. Charley, who has the matter in hand, has already received subscriptions amounting to something over \$30,000, whereas the amount required as a guarantee by the manager is \$40,000.

Henry Greenwall has in view the organization of a stock co. to open the next season at the Grand Opera House and to play his Texas circuit. He will be aided and encouraged in the enterprise by the stockholders of La Variete Association, who own the Grand Opera House. J. MARSHALL QUINTERO.

JERSEY CITY.

Flo Irwin and co. came to the Academy of Music 21-23 in The Widow Jones to good business. Miss Irwin is a quite able comedienne. A. J. Lewis divides honors with the star. In the support are Walter Hawley, George W. Barnum, Horace Newman, H. Daniel Kelly, Hattie Walters, Annie Martell and a number of others. Andrew Mack 28-April 2. Kate Claxton 4-6.

Mrs. E. P. Soulier, wife of the manager of the Lyric Theatre, Hoboken, is rehearsing a co. of children daily for a presentation of H. M. S. Pinafore at the Hoboken house.

The Letter Carriers' Association will benefit at the Academy of Music on Easter Sunday. A vaudeville programme will be presented.

A new lodge of Elks will be organized at Bayonne 27. The wife of Manager Walter Loftus, of Cumberland '61, will replace Amelia Summerville in that play next season.

Manager and Mrs. H. P. Soulier, of the Lyric Theatre, Hoboken, were guests of Mrs. Henderson at the Academy of Music 21.

Hoboken Lodge of Elks, No. 74, elected new officers 18, and received a social visit from Brooklyn Lodge, No. 22, headed by Exalted Ruler Frank Girard.

Jersey City Lodge of Elks, No. 211, will elect officers 22. The benefit committee is arranging for the annual Sunday night social session, and Fanny Davenport has been secured for the benefit.

WALTER C. SMITH.

DETROIT.

At the Empire 17-19 Never Again was the bill. On 21 The Old Comedians, by Lieutenant W. H. Alderdice, was presented by the Smyth and Rice Comedy co. It is Lieutenant Alderdice's first effort, but he will probably be heard from again, judging by his first attempt. The Old Comedians tells a pretty story in a first-class manner. It had a trial performance at Washington before it was brought to Detroit, but it was altered and changed so after that night that the Monday evening presentation here might be said to be practically its first. It introduces twelve characters, all of them well chosen and some of them finely drawn. The dialogue shows originality and the construction of the play correct thought. The co. included Frederic Ford, John F. Ward, Clifton White, John E. Maher, Joseph Adams, John Finn, Frank G. Parry, Helen Reimer, Nita Allen, Clara Hathaway, Meta Maynard, and May Vokes. The engagement closed evening 23. Richard Mansfield 25, 26.

The Lilliputians are at the Lyceum 20-23 in The Fair at Midgewater. Francis Everett and Adolf Zink are as frolicsome and entertaining as ever. Other old-time favorites are also to be found in the cast. The first three evenings the play was given in German and the rest of the week it will be rendered in English. The engagement is sure to be very successful.

The World Against Her is Whitney's offering 20-26. Under the Dome 27-April 2. KIMBAL.

OMAHA.

The attractions at the Creighton Theatre easily outranked those of the higher priced house up the hill during the past week. The Woodrow Stock co. at the Creighton giving a strong performance of The Charity Ball. The leading parts were well taken and the specialties, which included Harry Edison, the Navas, Bert Coote, and Julia Kingsley, proved popular with the large audiences in attendance. The Fatal Card 27.

At the Boyd The Gay Matinee Girl 16, 17 to light business. The Cherry Pickers 18, 19. The Hungarian Boys' Military Band played a series of fair-sized audiences 20-23, and gave a remarkably finished per-

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formance considering the age of the musicians. The Bostonians 28, 29. Miss Francis of Yale 30. Melba April 6. Robert Mantell 7-9. Black Patti's Troubadours 10-13. Devil's Auction 15, 18. Primrose and West 17, 18. Sousa's Band 22, 23. The Woodward Stock co. opens at the Broadway Theatre, Denver, April 3. The members are now rehearsing The Ensign, which is to be the opening bill. JOHN R. RINGWALT.

PROVIDENCE.

Twelve Temptations, with a number of new novelties, good scenery and bright and attractive costumes, was presented at Keith's Opera House 21-23 and drew good sized audiences. Sadie Stephens, Charles W. Turner, Madge Torrano, and Josie Sisson were all good. Among the most noteworthy specialties were those of Rosaire and Elliott, Josie Sisson, Charles W. Turner, and the dancing by Mlle. Bassegio and Signorita Ferrero. In Old Kentucky 28-April 2.

E. H. Sothorn appeared at the Providence Opera House 21, 22 in The Adventures of Lady Urrala and 23 in Lord Chumley. Primrose and West's Minstrels opened 24 for the rest of the week. Under the Red Robe 28-April 2.

The Chicago Orchestra, Theodore Thomas, conductor, gave a brilliant concert at Infantry Hall 23. Eugene Yanyo was the soloist of the evening. HOWARD C. RIPLEY.

CLEVELAND.

At the Euclid Avenue Opera House 21 Stuart Robson opened a week's engagement in his new play, The Jucklins, which pleased the audience and was given four more performances. The Henrietta being given three times. The Lilliputians week 28.

A Black Sheep was at the Lyceum Theatre week of 21. Eugene Blair 28-April 2.

The Cleveland Theatre gave its patrons Under the Dome 21-23. The World Against Her 28.

Any of our theatre loving people who would like not only to witness a grand minstrel show but also to help the actor folk to lift a mortgage from one of their club houses, will be compelled to travel 135 miles (to Pittsburgh) to see the Lamba, who will not frolic in our beautiful city in May. Nevertheless there will doubtless be quite a number of people who go from here to see their gambols in the Smoky City. WILLIAM CROSTON.

GALVESTON.

The Cat and the Cherub, A Gay Deceiver, and Anna Held were the offerings at the Grand 14 and a well-filled house graced them. The curtain-raiser was received with merited favor and made a strong impression. The comedy was admirably acted by a wholly capable co., in which was noticed the familiar face of Lizzie Evans, who sat times a favorite here, and who was accorded a hearty welcome. The dainty Anna was introduced as the closing feature of the performance and proved interesting. Weidemann's Comedians filled the balance of the week (15-30) in repertoire at popular prices to indifferent business. Next week, The Girl I Left Behind Me.

W. B. Seeskind, Secretary of the American Theatrical Exchange, spent several days here last week. Albert Weis has returned to town after several months' absence. C. N. RHODES.

PORTLAND, ORE.

At the Marquam 16 Finnigan's Fortune, for benefit of St. Patrick's Church, was given by local talent to well filled houses. Frankie Richter, blind boy, assisted by Frederick Richter, violin, and Latta Smith, singing, gave interesting recitals 19 to profitable audience. Jo Cawthron's Miss Philadelphia, booked 14-16, did not materialize, having been wrecked at Seattle.

Cordray's, with Mahara's Minstrels (colored), opening in full house 13, continued to large houses week ending 19.

Ole Bull's son, Alexander, with his father's old Guarnerius, assisted by Ottilia Ackerson, soprano and elocutionist, and Elvira Chonover, pianist, appeared before a good handful of people at the Auditorium 14 and was greatly appreciated. O. J. MITCHELL.

INDIANAPOLIS.

Scalchi, with her concert co., gave a performance at English's 17 to a small audience. Donnelly and Girard in The Geezer pleased fair houses 18, 19. Richard Mansfield in The Devil's Disciple attracted a large and brilliant audience to English's 22. Notwithstanding the disagreeable weather, the house was filled to overflowing and the orchestra placed on the stage. The performance was smooth and artistic, the co. most competent, and the audience manifested its approval by frequent curtain calls. There was general regret that the engagement was limited to one night. My Friend from India 24-26.

The White Slave at the Park 21-26 is filling the house.

Stuart's vitascope pictures are at the Grand 24-26. W. W. LOWRY.

PITTSBURG.

The Castle Square Opera co. opened its second week 21 to large attendance. Next week, Kate Claxton in The Two Orphans.

U. T. C. was given by the stock co. at the Grand Opera House 21. Next week, Moths. The specialty bill will include the Barretts, Barney Reynolds, the Angela Sisters and others.

Peters and Greene were seen 21 at the Avenue Theatre in A Booming Town. Francis Wilson 28-April 2.

At the Academy of Music the Bentz-Santley co. to large attendance 21. The City Sports 28.

Richard Mansfield will come to the Alvin 28. E. J. DONNELLY.

ATLANTA.

Punch Robertson co. are at the Lyceum 20-26. The co. scored a big hit the opening night and it is safe to predict packed houses for the entire week. Punch Robertson is very popular here. The co. opened with The Parisian Princess. Mrs. Robertson was liberally applauded. F. G. Morehouse, W. H. Hammett, Bert Walter, Frances Fahey, Mollie and Ella Bennett, and Minnie Milne composed the cast and sustained their parts well.

Carrie Louis joined the Robertson co. here. JOHN H. THOMPSON.

KANSAS CITY.

The Cherry Pickers was seen at the Grand Opera House 20-23. Robert T. Haines, of this city, played the hero in splendid style, and was most warmly welcomed. The Devil's Auction 27-April 2.

The Coates Opera House will be dark 21-April 9. Semon's Extravaganza co. was the attraction at the Gillies Opera House 20-26, and amused fair audiences. The performance consisted of vaudeville acts and burlesque sketches. FRANK B. WILCOX.



The little touch of Spring that we had a week ago brought out a lot of very gorgeous new frocks and hats and silk petticoats that made Broadway and Twenty-third Street look like a great garden of flowers.

You can never dissociate the idea of new clothes from Spring—Gentle Spring—in a woman's mind at least. The first flush of sunshine turns her thoughts bonnetward. She is possessed by the nostalgia for skirts that rustle and hats that glow.

Old Earth's awakening may simulate love's dawn, youth's hopes, and all that sort of thing to some people, but the normal woman thinks over her Easter hat.

The Matinee Girl attended another of those Orthopedic Teas at the Astoria last week, and was impressed with one fact above all others.

This was it: That society women like to talk during a performance. Perhaps it's the opera that has fostered this bad habit; but it certainly exists to an extent that appals an ordinary mortal who has been taught to have some regard for the feelings of others.

While Modjeska was giving her wonderfully artistic performance in Measure for Measure there was a buzz-saw chatter going on all the while that made one shudder.

I think that ushers should be empowered to gently remind people who transgress in this way. It is not only an insult to the artist, but an annoyance to auditors who actually want to hear the play.

Augustus Thomas' little play, The Overcoat, which was done so delightfully by Carrie Keeler and E. J. Henley at one of the Criterion matinees, seemed like a different thing altogether at the Astoria.

I think it was Henley's characteristic work and strong presence that was missing. Mrs. Hoyt looked lovely and was beautifully gowned, but somehow there was none of the go, the life and the naturalness that marked the play as it was done by the Criterion people.

Mr. Crane made the hit of the afternoon as the "retired actor" in His Last Appearance.

But, oh! Chestnuts! That old, old story about the poor artist afraid to tell his love to the rich heiress until some one makes up a little joke that all her money has been spoiled in speculation.

Then, of course, the poor artist comes nobly to the front, and says "Be mine," or something of that sort. That story is in the grandfather's clock class.

But Mr. Crane's acting positively redeemed it and made it interesting—while he was on the stage.

I couldn't help thinking what a delightful surprise it would be if the poor young artist turned out a fakir, and took his hat and got out when he heard the girl was ruined.

There would be something original about that. And more lifelike, too.

Fritz Williams must feel odd, I should think, disporting around the stage at Hoyt's every night in pajamas and a bath robe. I don't wonder that he looks so sad all through that queer little concoction called Oh! Susannah.

It struck me the other evening that every one on the stage with the exception of Josie Hall was running through his or her lines without much interest in them.

Of course, Josie Hall is the whole play from start to finish, while little Miss Busby contributes a neat little bit of acting. But all the rest of the play seems to be a hodge-podge of nothing in particular.

It must rile actors to be forced to act in a conglomerated thing of that sort six nights a week and at a matinee.

I should think they would begin to feel dotty. Perhaps they do. May be, for all one knows, they slip behind the scenes every once in a while to count their fingers and talk to themselves.

Can you blame them?

Here is a pretty little story. There is a certain very charming young actress whose apartment on Gramercy Park is like a conservatory nowadays. Violets all over the place.

I won't mention her name, because she wouldn't like it. She has made a great hit recently in a dainty little one-act play, and it seems that some great personage—titled, if you don't mind—read it in some cable report, became interested in the personality of the young woman and cabled an order to a Broadway florist who has been sending her violets every morning for breakfast. Not in the cut bunches, but in little china pots—growing plants all in bloom and fragrant as the breath of Spring.

All along the hallway she has these bunches of purple bloom standing in a row. The tiny drawing room is filled with them, and they make you think at first that there is a reception going on and the place has been decorated.

You have to step over them in the dining-room, and even the kitchen has a couple of plants to gladden the eyes of the cook. I don't know who his Nibs may be, but it is a beautiful idea now, isn't it?

Oh! what a press agent I'd make!

It was Aunt Louisa Eldridge who made the real hit of the performance of Camille at the Knickerbocker Theatre the other afternoon when a Miss Margaret Fuller essayed the title-role.

Aunt Louisa took all the applause, and made a great success as Madame Prudence, for she played in a new and original manner, modeling her performance apparently on nothing that she had ever seen done in the past.

But Aunt Louisa always make a hit, whether on the stage, at first night, or at a benefit, or at a Professional Woman's League Meet, or a funeral. She carries away all the honors. Three cheers for her!

If our soldier boys march against the Spanish it will be to the inspiring strains of Sousa's music.

And Sousa is by descent a Spaniard. That's funny, isn't it? I'll make a small wager,

though, that in spite of the March King's Castilian complexion he is Spanish way, way back. He is an American at heart, or he never could have written "The Stars and Stripes Forever."

I hope it will be to that tune that our gallant fellows will wipe Spain off the face of the earth. It was written for just such a crisis. It always seemed to me to be too good to waste on a Man-of-war or a band of pirates or to be martyred at the

By the way, everyone has a commissioner of some sort in Cuba nowadays, so the Matinee Girl, not to be outdone, has also engaged a commissioner. What for?

To hoist the American flag on Morro Castle. That's all. When I was in Cuba a year ago I took a fancy to just one thing about the place. A violent fancy, I mean.

I thought I should like to buy Morro Castle, hoist the American flag from its highest turret, and then use the place as a country house to build a little balcony where one could sit and see the sharks playing, and all that.

The other day some of the officers of the Terror, the monitor which has just gone South, were talking about Morro.

They said they would like no better fun than to bombard it. It was so old that it would cave in like a shell, so they said.

"But that would spoil it," I said.

"That's just what we want to do," said one of them.

"But how much better to keep it and hoist the American flag on it," I suggested.

"You'd prefer that, would you?" they asked seriously. I told them just how I felt about it.

One of them made a note. "We'll see that it's done," he said. They are very obliging fellows.

I was in a manicure establishment the other day, and the young lady who was "doing" my hands was telling me all the news.

I have heard that barbers are great talkers, but I would back a manicure operator every time. They seem to know all the news, and like to impart it.

This particular young woman showed me a postal card she had received. It was directed to "Miss Smith," etc. It said:

You are notified that Wednesday evening of this week will be Smith night at the Bijou Theatre, and you are invited to be present at the performance of What Happened to Jones. No Joneses will be admitted on this night.

I couldn't help admiring this modern way of advertising. Every Smith in the directory had received one of these cards. Somehow it flattered them, just as it did this young woman, who told me that her best young man was going to take her to the Smith reunion.

THE MATINEE GIRL.

CATHERINE CAMPBELL.

Catherine Campbell, an excellent portrait of whom photographed by Rösch, of St. Louis, appears upon the first page of this issue, has won prompt recognition as a most able, intelligent and artistic actress, her recent engagements with the stock companies of the Imperial Theatre and Hopkins' Grand Opera House, at St. Louis, having made her a great favorite in the Missouri metropolis, and her present appearance with the Forepaugh Theatre Stock company having established her popularity in Philadelphia.

When Miss Campbell resigned from the Imperial company the St. Louis papers expressed genuine regret, and repeated comparisons were made that were highly complimentary to Miss Campbell if not to her successors. Then the actress was engaged for the Grand Opera House company, and press and public gave many evidences of delight that she was to remain in St. Louis, where her admirable art had earned such wide appreciation, and where her stunning gowns had made her an object of uncommon interest to the fair theatregoers.

Miss Campbell's departure for Philadelphia brought out another avalanche of regret in St. Louis, and her immediate success at Forepaugh's Theatre has placed her already high in the esteem of press and public in the Quaker City. Mrs. Campbell, besides being a delightful actress and a handsome dresser, has a fine presence and a most engaging personality. She is an expert cyclist, too, and her becoming cycling costumes are admired as much upon the road as are her beautiful gowns upon the stage.

MARGARET FULLER'S NEW YORK DEBUT.

Margaret Fuller made her New York debut last Tuesday at a special matinee given at the Knickerbocker Theatre, arranged by Frank L. Perley, appearing as Camille, and having the advantage of an excellent supporting company. Miss Fuller, albeit physically unadapted to the role of Camille, made a decidedly favorable impression. She had enjoyed the benefits of no little provincial experience, and her performance was careful, consistent, intelligent, and frequently very effective. But her plump, healthy physique accorded ill with accepted notions of the consumptive Camille, and it must be hoped that she may elect to play for us in some role better adapted to her personality. Joseph Haworth as Armand, Joseph Wheelock as old Duval, Edgar L. Davenport as de Valville, "Aunt" Louisa Eldridge as Madame Prudence, and Maude Northam as Olympe played with admirable skill and commendable repression. Others in the capable cast were E. W. Morrison, Joseph Damery, W. William Wilson, Anna Daly, and Frances Gaunt.

A VISITOR FROM SAN FRANCISCO.

Melville Marx, of the firm of Friedlander, Gottlob and Co., San Francisco, was in town last week and yesterday left for his home. Mr. Marx traveled this season with the Frawley Stock company, in which his firm is interested. He intended to remain in New York for several weeks, but returns to San Francisco to take the place of Mr. Gottlob, who will this Spring represent the firm in New York. The Frawley company will play its regular Summer engagement of twelve weeks at the Columbia Theatre, San Francisco, and then tour the coast territory. Mr. Marx will arrange for the opening of the company on his return. Mr. Frawley remaining in New York to complete the organization. Mr. Gottlob, while in New York, will represent the interests of the Columbia, California, and Baldwin theatres, which his firm controls.

Vincennes, Ind., between Evansville and Terre Haute. New management. Write us.

PROFESSIONAL DOINGS.

Lorin J. Howard has secured the rights to Trilby for next season, and intends to put it out with a first-class company. He is negotiating with Edwin Milton Royle for Friends and Captain Impudence.

Madame Ziska has been attending her sister, Eva Vincent, during her illness. Mrs. Vincent Amelia Summerville will close with Cumulant '61 in April. She intends to remain in town during the Summer, and her plans for next season are as yet indefinite.

Corse Payton has secured the Passion Play pictures, which he is successfully exhibiting, now showing them at the Boston Zoo. Mr. Payton's stock companies are breaking records at all stands at popular prices.

Edward L. Kinneman has succeeded Willmore and Edmiston in management of the New Grand Opera House, Marion, Ind. He will continue to manage also the White Theatre, at Marion, where popular price attractions will appear, devoting the Grand to high class bills.

J. Pollock has purchased the old Mobile Theatre, at Mobile, Ala., for \$35,000, and will erect on its site a new playhouse to cost \$50,000.

Thomas C. Leary writes from San Francisco that his health is improving.

Virginia Earl, Catherine Lewis, Joseph Herbert, James Powers, Samuel Slade, and Frank Rushworth will appear in La Poupée at Daly's.

Joe Quaid, of Buffalo Bill's Wild West, has arrived from Europe. He has been in London and Paris during the Winter.

Manager H. F. McGarvie, of the New Grand Theatre, Salt Lake City, has been engaged to direct the jubilee celebration at St. Joseph, Mo., in June.

Colonel George Frederick Hinton, ahead of Sousa; Herbert Millward, stage-manager of The Heart of Maryland; George Magrove, the Australian manager, and Gerald Coventry, of The Belle of New York, sailed last Wednesday for London.

The Guardsman was played capitally, last Tuesday, at the home of Mr. and Mrs. Robert G. Ingersoll, in this city, by the following amateurs: Rutger Bloecker Jewett, Marshall McLean, William Savory Lower, John Lovejoy Elliott, Thomas Seton Jevons, Henry Stokes, Frederick Stuart Greene, Henry Seymour Jewett, Mrs. A. Lawrence Phillips, Beatie Reynolds Finley, Eva Ingersoll Farrell, Florence Lauterbach, and Rita Burgess. Anton Seidi directed the music, furnished by members of his orchestra, and Tom Karl sang.

Clifford Pembroke, Grace Beyer, George C. Thomson, and Charles Marriott are playing in Florida hotels and winter resorts. They have met with success, and report the fishing and surf bathing excellent.

Hubert Labadie joined the Elks at Mannington, W. Va. He was pleasantly surprised with an elk's tooth charm.

Cora Edsall, who was sent to the Kingston Avenue Hospital, Brooklyn, on March 16, with scarlet fever, is doing well, but will remain at the hospital until April 22.

Thomas Boylan, of the Mount Vernon Hotel, Baltimore, Md., has received a letter from Thomas Q. Seabrooke, who says that he is very pleased with England and the reception its people have given to him.

The first wife of E. J. Ratcliffe, having secured a divorce, sailed last Wednesday for her home in England.

Fanny Denham Rouse has closed her season, and has returned to her home in this city.

Tennessee's Pardon will not close until early in May. Arthur C. Aiston has already arranged certainties for twelve benefits near Boston, after the engagement of his company in that city in April.

John Frederick Cook successfully played Francis Carlyle's role in The White Heather last Wednesday afternoon at the Academy of Music.

A divorce was granted last week in this city separating Amelia Summerville from her husband, Frederick R. Runnels.

Rachel Ford, appearing in Our Flat, in the role made famous by the late Emily Bancker, is, in private life, Lella Burton, daughter of Colonel George H. Burton, Inspector-General U. S. A. Our Flat, under management of Charles E. Cook and Len B. Sikes, has met with much success.

Alice C. Keane, who has been living in retirement for the past five years, will soon reappear in Burr Oaks.

Sidney Weis has leased the Grand Opera House at San Antonio, Texas, for a term of years. The bookings will be controlled by the Greenwall Theatrical Circuit Company, represented by the American Theatrical Exchange in this city.

Bartley McCullum is engaging the Summer stock company to open in his new theatre in Maine for Mr. McCullum's eleventh year on the coast of Maine.

David Robinson's Empire Stock company will add several new plays to their repertoire, among which will be Better than Gold and Too Much Married.

Charles B. Hoyt's new farce, A Day and a Night, will be shown first on April 15, at New Haven, Conn., with Otis Barlow, William Devere, Lew Bloom, W. H. Currie, Georgia Caine, and Villa Knox in the cast.

After seventeen years of litigation a United States Circuit Court last week awarded the ownership of Hazel Kirke to M. A. Mallory, and gave Steele Mackaye's estate judgment for \$7,323.49 and interest.

W. M. Gray, Will J. Block, and Fred M. Ranken secured last week from Charles E. Evans the acting rights to A Parlor Match.

The Highwayman will go on the road on April 20, being succeeded at the Broadway Theatre by The Wedding Day.

John W. World, of Town Topics, and Beatrice Hastings, late of 1492, were married on March 22 at San Francisco.

Walter Sanford has returned from England with several plays, which will be produced at the earliest opportunity.

A divorce was granted last Friday at Chicago, separating Claudia Carlstedt from her husband, Louis H. Christie.

Lillian Stillman is playing Lix, the tough girl, with great success in Cora Tanner's Alone in London.

Louise Willis Hepner has made a strong success as Nita in The Ballet Girl, her voice being especially admired. The Baltimore Herald said:

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Thad Shine

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No the following critic says:

Thad Shine, who has the difficult role of South Carolina Jim, an aged black slave, does one of the cleverest bits of character work that has been seen here for many a day. His impersonation of a garrulous but devoted old body servant is almost flawless. Nothing half so good has been seen on the local stage. —Philadelphia Call.

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Widow McNally in Sunshine of Paradise Alley. The palm for acting is to be awarded to Mrs. Charles Peters, whose presentation of the widow McNally has a suavity and largeness of style and ease which would not discredit a highly-trained actress of the Theatre Francaise. —Boston Herald.

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John Fay Palmer, George T. Meech, George F. Lucreen, Mrs. Annie Inman, and Annie Devlin will close with the John Griffith Faust company at Louisville on April 2.

A new one-act play by H. A. Du Souchet, Hands Down, will be presented at Hoyt's Theatre, April 21, by the Stanhope-Wheatcroft School.

Hennessey Leroy will close his regular season of thirty-two weeks with Other People's Money, April 2, and will lay off during Holy Week at Detroit. The supplementary season of four weeks will be begun at Port Huron, Mich., April 10.

During the performance of Monte Carlo at the Herald Square last Wednesday afternoon, Neil McNeil severely wrenched an ankle during one of his specialties. He remained in the cast, and will be able to resume dancing in a few days.

Frank Celli, after a brief tour with Madame Lillian Nordica, will open about April 15 with an opera company, as Mephisto in Faust.

J. Palmer Collins will rejoin Humanity next week, when the play begins a supplementary season.

Charles Mason, of Kelly and Mason, who have just closed their starring tour in Who Is Who, has gone to his home at Mount Clemens, Mich., for the Summer.

Dan McCarthy will present his new Irish comedy-drama, The Honest Irish Lad, under management of H. J. Campbell next season. Lon Ripley will take charge of the Dan McCarthy company presenting The Rambler from Clare.

Fred Wayne, late of A Stranger in New York, and Rose Sutherland, who closed with A Hired Girl here on March 19, were married on March 20 at Syracuse, N. Y.

MANAGERS' DIRECTORY. THEATRES.

AMSTERDAM, N. Y.

OPERA HOUSE

Population 25,000. Seats 1,800. These attractions have played in N. Y. O. this season: A Black Sheep, A Stranger in New York, Joe Oak, Primrose and West, Hi Henry, 9 Balls, The Wizard of the Nile, Martin's U. T. C., The Sporting Duchess. The following did large business: Margaret Mather, A Contented Woman, The Paris Doll, A Boy Wanted, Black Patti, Pudd'nhead Wilson, The Veriscope (Corbett-Fitz), Shore Acres, The Geisha, Andrew Mack, Boston's U. T. C., Wang.

Amsterdam's numerous manufacturing industries are in the full tide of success, and the interest in good amusement productions is increasing. Now booking a limited number of first-class attractions for next season.

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